Shelf ~~208~~ 244

over ~~207~~

Digitized by the Internet Archive
in 2016

https://archive.org/details/academynotes1721blac

HENRY BLACKBURN'S ART HANDBOOKS

No. XVII. One Shilling

THE

Academy Notes

1891

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1891

All Rights reserved.

SUN LIFE
OFFICE
FOR
"DIVIDEND PAYING"
"INVESTMENT POLICIES."

Apply for New Prospectus at the Chief Office, Threadneedle Street, London, E.C.

HARRIS C. L. SAUNDERS, *General Manager.*

I. P. MENDOZA,
Printseller and Publisher to H.M. the Queen.
ST. JAMES'S GALLERY,
4a, King Street, St. James's, London.

A CHOICE COLLECTION OF HIGH-CLASS PICTURES BY BRITISH AND FOREIGN ARTISTS ALWAYS ON VIEW.

BY APPOINTMENT TO
Her Majesty and H.R.H. the Prince of Wales.
THOMAS McLEAN,
7, HAYMARKET.

This Gallery is always Open with a Fine Collection of

OIL PAINTINGS
AND
WATER-COLOUR DRAWINGS.

All the Newest Engravings and Etchings.

Rowlands' Kalydor

cools, heals, and refreshes the face, hands, and arms of all exposed to the hot sun and dust, removes Freckles, Tan, Sunburn, Redness and Roughness of the Skin, Spots, Cutaneous Eruptions, &c., soothes and heals all Irritation, Eczema, Burns, Stings of Insects, &c., and produces soft, fair, and delicate skin and complexion. Warranted free from leaden and other poisonous ingredients.

Ask anywhere for Rowlands' Kalydor.

Bottles 4s. 6d. and 2s. 3d.

Academy Notes

1891

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

No. 1086.

London:

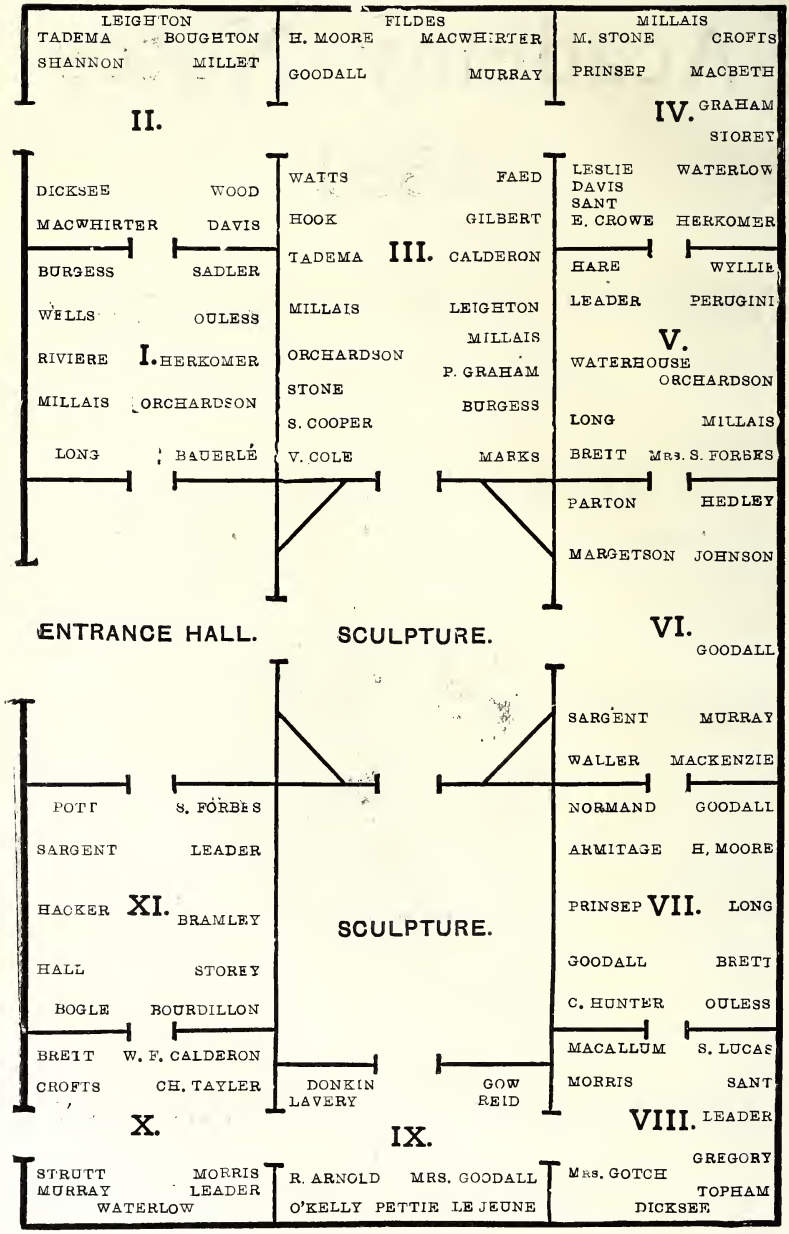
CHATTO AND WINDUS, PICCADILLY.

MAY 1891.

[*All Rights reserved.*]

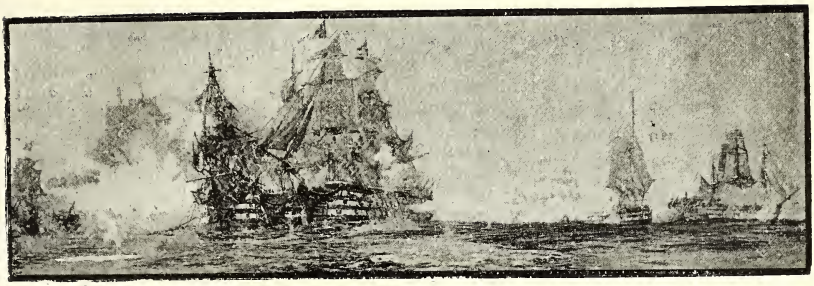
PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



*** *The Exhibition opens on Monday, May 4th, and closes on Monday, August 3rd.*

THE GETTY CENTER
LIBRARY



No. 431. "*The Battle of Trafalgar.*" W. L. Wyllie, A.

No. XVII. 1891.

The Editor desires again to remind the public that "Academy Notes" is not a complete Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of 'Academy Notes' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The Illustrations, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of the owner.

123, Victoria Street, Westminster. *4th May*, 1891.

"BLACK AND WHITE."

In consequence of the demand for Book and Newspaper Illustration, Mr. Henry Blackburn's Studio is now open five days a week, with technical assistants, for the study and practice of Drawing for the Press.

"The whole *raison d'être* of the Victoria Street teaching is the variety of examples from which the students work. No one artist can teach drawing in line without a tendency to mannerism."

LIST OF ILLUSTRATIONS.

PAGE

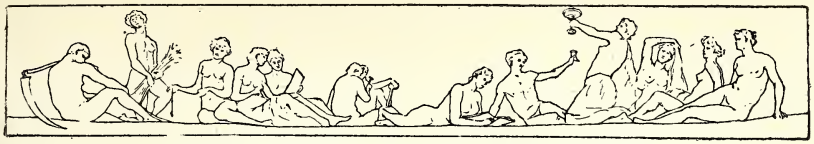
Armstead, H. H., R.A. 138
Atkinson, A. G.. . 138
Aumonier, J. . . 121
Bartlett, W. H. . 104
Bates, H. 140
Bayes, A. W. . . 126
Bayes, G. W. . . . 137
Birch, C. B., A. . . 139
Bogle, Lockhart . 128
Boughton, George H., A.R.A. . . 39, 43
Bramley, F. . . . 133
Brett, John, A.R.A. 125
Brock, T., R.A. 137, 140
Brown, A. G. . . 94
Burgess, J. B., R.A. 28, 60
Calderon, P. H., R.A. 54
Calthrop, Claude . 129
Canziani, Louisa S. 94
Charlton, John . 55
Clark, Joseph . . 95
Cole, Vicat, R.A. . 64
Collier, Hon. J. 78, 110
Collins, C. . . . 65
Compton, E. T. . . 104
Cooper, T. Sidney, R.A. 66
Corbet, M. R. . . 47
Crofts, Ernest, A. 75, 123
Crowe, Eyre A. . 78
Davis, H. W. B., R.A. 68, 80
Dicksee, F., A.R.A. 38, 115
Docker, Edward . 62
Dollman, J. C. . . 128
Douglas, E. . . . 120
Downing, C. P. . . 77
East, Alfred . . 40
Elsley, A. J. . . 134
Faed, Thomas, R.A. 52
Fisher, S. Melton . 71
Forbes, Elizabeth . 86
Forbes, Stanhope A. 131
Ford, E. O., A.R.A. 139
Fortescue, W. B. . 61
Foster, W. . . . 130
Frith, W. P., R.A. . 62
Gilbert, Sir J., R.A. 53
Glazebrook, H. de T. 88
Glendfning, A., Jun. 35
Glindoni, H. G. . 96
Goodall, F., R.A. 46, 97
Gotch, T. C. . . 41, 117
Gotch, Caroline . 116
Graham, P., R.A. . 59
Hall, F. 129

PAGE

Halswelle, Keeley 89
Hards, C. G. . . . 41
Helcké, Arnold . 45
Herkomer, H., R.A. 32
Hitchens, A.. . . 61
Hook, B. 101
Horsley, J. C., R.A. 98
Hudson, H. J. . . 107
Hughes, A. F. . . 126
Hunt, W. . . . 95
Hunter, Colin, A.R.A. . . . 85, 103
Johnson, C. E. . . 113
Jones, A. 136
Jones, M. R. . . . 124
Kennington, T. B . 100
King, Yeend . . 30, 55
Knight, J. B. . . 111
Knowles, G. S. . . 116
Laidlay, W. J . . 33
Leader, B. W., A.R.A. 109
Leighton, E. B. . . 101
Leighton, Sir F., Bart., P.R.A. . 42, 56, 135
Lemon, Arthur . 124
Leslie, G. D., R.A. 80
Llewellyn W. . . 71
Long, Edwin, R.A. . 50
Longstaff, J. . . 69
Lorimer, J. H. . . 108
Loudan, W. M. . . 77
Lucas, J. Seymour, A.R.A. 29
Lund, N. M. . . . 49
Macallum, H. . . 118
Macgregor, J. . . 132
Mackenzie, K. . . 124
MacWhirter, John, A.R.A. . . . 36, 50
Mann, Harrington 47, 96
Marks, H. S., R.A. 63
Marshall, W. C, R.A. 138
Merritt, A. L. . . 28
Millais, Sir J. E., Bart., R.A. 58, 70, 84
Millet, F. D. . . 43
Moberly, M J. . . 120
Montalba, Clara . 102
Montalba, Ellen . 93
Moody, Fannie . . 87
Moore, H., A.R.A. . 48
Morgan, F. . . . 86
Morris, P. R., R.A. 134
Mullins, E. R. . . 140
Murray, David . 51, 99
Natorp, G. . . . 5
Nettleship, J. T. . 75
Noble, J. S. . . . 105

PAGE

Normand, Ernest . 107
Nowell, A. T. . . 112
Orchardson, W. Q., R.A. 67
Ouless, W. W., R.A. 31
Parton, Ernest . 102
Penrose, J. Doyle . 33
Perugini, Kate . . 82
Pettie, John, R.A. 68, 119
Pickering, J. L.. . 103
Pirie, G. 103
Pott, Laslett J. . 130
Priestman, A. . . 51
Prinsep, Val C., A.R.A. . . . 73, 106
Rae, Henrietta . 108
Richardson, F. S. . 121
Riviere, B., R.A. . 27
Roe, Fred . . . 87
Sadler, W. Dendy . 29
Sant, James, R.A. 37, 64
Scott, L. 49
Shannon, J. J. . . 40
Simmons, E. E. . . 65
Skipworth, F. M. . 89
Solomon, Solomon J. 122
Starling, A.. . . 58
Stephens, W. R. . 69
Stokes, Adrian . . 105
Stokes, Marianne . 57
Stone, Marcus, R.A. 67, 74
Storey, G. A., A.R.A. 133
Stott, Edward . . 82
Stretton, Philip E. 44
Strutt, A. W. . . 117
Strutt, W. . . . 123
Stuart, Charles . 73
Swann, J. M.. . . 37
Swinstead, G. H. . 79
Tayler, A. C. . . 127
Thornycroft, Hamo 136
Titcomb, W. H. Y. . 35
Toft, Albert . . 137
Topham, Frank W. W. 114
Waite, Edward W. 79
Waller, M. L. . . 100
Waller, S. E. . . 83
Walton, Frank 38, 91
Waterhouse, J. W., A. 92
Waterlow, E. A., A. 34, 132
Watts, G. F., R.A. . 72
West, J. W. . . . 112
Williams, J. H. . . 44
Wirgman, T. B. . . 93
Wyllie, C. W. . . 25
Wyllie, W. L., A.R.A. 81
Yeames, W. F., R.A. 76



No. 870, "*Design for a frieze*," GUSTAV NATORP.

ACADEMY NOTES, 1891.

THE one hundred and twenty-third Summer Exhibition of the Royal Academy contains 2102 works, including Oil Paintings, Water-colours, Miniatures, Etchings, Drawings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [Illustrations, pp. 27–35.]

The principal positions are occupied by Mr. Briton Riviere's '*Triptych*," and Professor Herkomer's diploma picture "*On Strike*." The first on the line is:—

4, "*The bend of the River*," R. W. ARTHUR ROUSE.

5, "*The Spinster: 'There was a simple maiden long ago,'*" E. LONG, R.A.

An auburn-haired girl sitting at a spinning-wheel.

9, "*Between the Showers*," ROBERT MEYERHEIM.

Long-horned cattle, driven across the moors by man on horseback.

14, "*Mrs. Stewart Freeman*," JOHN PETTIE, R.A.

15, "*Early Summer*," H. W. B. DAVIS, R.A.

16, "*A rest by the Wayside*," DORA NOYES.

20, "*Mrs. Herbert Gibbs*," SIR J. E. MILLAIS, BART., R.A.

21, 22, 23, "*A mighty hunter before the Lord*," B. RIVIERE, R.A.

A triptych showing in the centre panel an incident of the chase. A wounded lioness writhes in the foreground, while her mate springs after the chariot which white horses are drawing at a gallop. The hunter, Nimrod, defends himself with a spear. On the side panels are lions roaming on the sands of the desert after nightfall. By wish of the owner, we have only indicated the whole picture on a small scale (*sk. p.* 27).

31, "*In the Marshes*," R. W. ARTHUR ROUSE.

32, "*The Lady Lucy Drury-Lowe*," HENRY T. WELLS, R.A.

33, "*Hit but not bagged*," rabbit shooting, J. C. HOOK, R.A.

34, "*Harvest on the Hill*," M. RAPHAEL JONES.

40, "*Portrait of the Painter*," J. C. HOOK, R.A.

Painted by invitation for the Uffizii Gallery, Florence.

42, "*Town Gallants*," SEYMOUR LUCAS, A. (*sketch, p.* 29).

43, "*When the world was young*," ANNA LEA MERRITT (*sk. p.* 28).

48, "*A modern St. Francis*," J. B. BURGESS, R.A. (*sketch, p.* 28.)

49, "*Badminton in the studio*," ROBERT MACBETH, A.

56, "*The moorland road*," WILLIAM LINNELL.

57, "*Mrs. Lockett Agnew*," LUKE FILDES, R.A.

58, "*Uninvited guests*," W. DENDY SADLER.

An officer of the law interrupts a young man in flowered dressing-gown, who sits at a card table, in an old-fashioned garden, with two friends; on the left are two bailiffs. Eighteenth century summer costumes (*sketch, p.* 29).

59, "*A Sunset Calm*," CHARLES W. WYLLIE.

A long river bank seen on a quiet evening; broken reflections on the water. A barge drifting up with the tide.

62, "*Roses et Capucines*," HENRI FANTIN-LATOUR.

64, "*Mrs. John Cameron Grant*," W. R. SYMONDS.

70, "*Sea Idyll*," R. C. W. BUNNY. Mermaids at play on sea-shore.

71, "*The Lass that Loves a Sailor*," YEEND KING (*sketch, p.* 30).

72, "*Col. J. W. Malcolm, M.P.*," W. W. OULESS, R.A. (*sk., p.* 31).

73, "*Starlings Roosting*," WILLIAM J. LAIDLAY (*sk., p.* 33).

76, "*Home of the trout*," JOHN MACWHIRTER, A.

77, "*On Strike*." Diploma work. HUBERT HERKOMER, R.A.

A navvy standing at cottage door bareheaded with an empty pipe in his hand. His wife with baby in her arms leans upon his shoulder. Figures life size (*sketch, p.* 32).

80, "*Madame Antoinette Sterling*," T. D. PENROSE (*sk., p.* 33).

81, "*May*," ERNEST A. WATERLOW, A.

A Sussex farmstead, with May trees in blossom (*sk., p.* 34).

82, "*Walter Gilbey, Esq.;*" Presentation Portrait. W. Q. ORCHARDSON, R.A.

83, "*Old sea dogs*," W. H. Y. TITCOMB (*sketch, p.* 35).

85, "*Dante and Virgil in the limbo of the unbaptised*," WILFRED THOMPSON.

The poets ascending a path in a dismal grey atmosphere.

86, "*Birds of a Feather*," W. GILBERT FOSTER.

94, "*Kitty, daughter of Foster Harter, Esq.*," CARL BAUERLÉ.

95, "*A. J. Bridge, Esq.*," ARTHUR HACKER.

97, "*L'équilibriste Japonais*," H. HUMPHREY MOORE.

The principal feature is a figure in bright scarlet balancing on a ladder, suspended against a brilliant blue sky.

Other pictures noted are—**3**, "*A happy pair*," CHARLES T. GARLAND; **12**, "*Evening*," H. HAREWOOD ROBINSON; **28**, "*Fairy bells*," FLORENCE REASON; **38**, "*Landscape*," LOUIS B. HURT; **47**, "*Light in darkness*," MARG. I. DICKSEE.

GALLERY II. [Illustrations, pp. 35–45.]

In the place of honour facing the entrance to Gallery I., is the President's picture of "*Perseus and Andromeda*," (*sketch, p.* 42).

102, "*Bolton Abbey and Woods*," J. MACWHIRTER, A. (*sk., p.* 36).

103, "*Old Veterans*," J. S. NOBLE. Old grey hunter and foxhounds.

108, "*Mr. and Mrs. Herbert Fitch*," L. BERNARD HALL.
Seated by lamplight at a table on which dessert is laid.

110, "*African Panthers*," J. M. SWAN. The creatures are crouching on the edge of a bluff, beyond which are blue hills and sky. A small delicate colour scheme (*sk.*, *p.* 37).

111, "*The Little Lord Fauntleroy*," J. SANT, R.A.(*sketch*, *p.* 37).

114, "*A Wreck from the Spanish Armada*," FRANK WALTON.
Remains of an Armada ship half buried in the sands (*sk.*, *p.* 38).

115, "*The Crisis*," FRANK DICKSEE, R.A.
A man seated by a bedside anxiously watching the face of a young woman who lies back with half-closed eyes (*sketch*, *p.* 38).

117, "*Lord Congleton*," W. W. OULESS, R.A.

126, "*Lord Edward Spencer Churchill*," W. W. OULESS, R.A.

127, "*A Reverie*," C. BERNARD HALL.

129, "*Love in Winter*," H. BOUGHTON, A.
An illustration to Mr. Austin Dobson's poem. A maiden in pink mantle, walking towards the spectator (*sk.*, *p.* 39).

135, "*When all was young*," JOHN R. REID.

138, "*Violet weaving*," EDITH SPRAGUE.

141, "*Mrs. George Coats*," J. J. SHANNON (*sketch*, *p.* 40).

142, "*Reedy mere and sunlit hills*," ALFRED EAST (*sketch*, *p.* 40).

143, "*The Rt.-Hon. A. J. Balfour, M.P.*" L. ALMA-TADEMA, R.A.
The Chief Secretary for Ireland seated on a fur-covered couch.

147, "*Perseus and Andromeda*," SIR F. LEIGHTON, Bart., P.R.A.
In a narrow gorge, through which is seen the distant open sea Andromeda stands captive on a jutting rock overshadowed by the fire-breathing dragon. Above, in a brilliant sky, is Perseus descending on a winged steed, unseen by the maiden, shooting arrows at the dragon as he rides (*sketch*, *p.* 42).

148, "*A. B. Freeman-Mitford, Esq., C.B.*," SIR F. LEIGHTON, Bart., P.R.A.

149, "*Evening on North Fambridge Marshes*," W. BELGRAVE.

151, "*Mrs. John Crooke*," T. C. GOTCH (*sketch*, *p.* 41).

152, "*Winter nightfall in the marshes*," G. H. BOUGHTON, A.
Skaters are leaving the ice at nightfall. Three men have stopped to light their pipes, and the flaming fusee forms the high light of the picture. The landscape near Kingsfleet, Suffolk (*sketch*, *p.* 43).

162, "*The Widow*," F. D. MILLET. Old-fashioned interior. A young widow seated at table (*sketch*, *p.* 43).

163, "*Hearts of Oak*," DAVID BATES.
Woodmen at work on a felled tree.

167, "*The Venerable Archdeacon Pott, Archdeacon of Berkshire*," W. B. RICHMOND, A. Presentation portrait.

170, "*The Song of the Shirt*," MARGARET BIRD.

171, "*Mrs. Shaw*," JOHN PETTIE, R.A.

172, "*Rivals*," HENRY WOODS, A.

An outdoor picture. Three Venetian maidens striving, by argument, for precedence with the young sailor who sits with them.

176, "*Martonby Marsh: an October night*," T. H. M'LACHLAN.

177, "*Willing Helpmates: fishing-station on the Maas*," J. C. HOOK, R.A.

High water on a Dutch tidal river. (*No sketch received.*)

178, "*In the Cider Orchard*," ROBERT W. MACBETH, A.

182, "*After the Hunt*," PHILIP E. STRETTON.

A Whip and Hounds dozing in a stone-paved kitchen (*sk, p.* 44).

184, "*The Skye Hills from Applecross*," H. W. B. DAVIS, R.A.

Other pictures noted are—**131**, "*Moonrise:* ARCHIBALD KAY; **146**, "*The road home*," E. S. WOOD; **165**, "*An industrious housewife*," BESSIE PERCIVAL; **173**, "*Forgiven*," J. H. F. BACON.

GALLERY III. [Illustrations, pp. 46–72.]

188, "*Mrs. Charles Kettlewell*," F. GOODALL, R.A. (*sk., p.* 46).

191, *Sir F. Forbes-Adam*"; seated. J. J. SHANNON.

192, "*The setting sun now gilds the Eastern sky*," HENRY MOORE, R.A. The sea calming down after a ten days' gale. Two fishing-boats venturing out for the first time (*sk., p.* 48.)

193, "*Henry A. Lamb, Esq.*," JOHN PETTIE, R.A. In scarlet, with a "driver" under his arm.

194, "*Dear Lady Disdain*," LOUISE JOPLING.

197, "*Sunrise in the Severn Valley*," M. R. CORBET (*sketch, p.* 47).

198, "*Clouds*," HENRY T. WELLS, R.A.

199, "*The Doctor*," LUKE FILDES, R.A.

A large canvas, in which a doctor of middle-age, visiting a sick child, is the principal figure.

In a fisherman's cottage the child lies on a bed made of two chairs, the doctor sitting watching by the light of a lamp which falls directly on the child. In the background, lit by the coming dawn, the mother sits at a table, her head is resting on her hands; the father is standing by her side. This powerfully pathetic picture, in which the painting and arrangement of accessories are not the least important part to notice, has been purchased by Mr. Tate for his museum of English Art. In consequence of arrangements for an engraving, no sketch can be given. This large picture is similar in many respects to "*The Widower*," exhibited in the Royal Academy, 1876, and now at Sydney.

200, "*A Winter's Night*," NIELS M. LUND, (*sketch, p.* 49).

203, "*Salvage*," F. BRANGWYN. Steam tug towing large vessel into port.

204, "*A Highland Bay*," JOHN MACWHIRTER, A. (*sketch, p.* 50).

205, "*Mrs. Walter Gilbey*," W. Q. ORCHARDSON, R.A.

206, "*An Idyll*," MAURICE GREIFFENHAGEN.

Two peasants standing together at sunset in a field full of poppies.

210, "*The Bridge*," DAVID MURRAY, A.

A stream running between meadows crossed by a foot-bridge. Haymaking finished, the weather is just breaking (*sketch, p.* 51).

211, "" *Venezia Benedetta*," HENRY WOODS, A.

A lady in black viewing Venice from the window of a belfry.

212, "*Mrs. John Yeames*," W. F. YEAMES, R.A.

213, "*Lake Lothing, Lowestoft*," ARNOLD PRIESTMAN (*sk., p.* 51).

218, "*The Rev. Sidney Smith, Canon of Hereford*," HENRY T. WELLS, R.A.

219, "*Lucy's flittin'*," THOMAS FAED, R.A. (*sketch, p.* 52).

224, "*Howard Gilliat, Esq.*," HERMAN G. HERKOMER.

225, "*Don Quixote discourses upon arms and letters to the company at the inn*,"—book iv. chap. 10. SIR JOHN GILBERT, R.A. (*sk., p.* 53).

226, "*St. Elizabeth of Hungary's great act of renunciation*." P. H. CALDERON, R.A.

The whilom princess performing the first act of her renunciation after her husband's death. She kneels before a stone altar in a convent chapel at Marburg, nude. Behind her, on the altar steps, stand Conrad of Marburg, in black gown and hood, and a Franciscan monk. Two nuns are kneeling (*sketch, p.* 54).

227, "*In a Derbyshire dale*," YEEND KING (*sketch, p.* 55).

231, "*Grace*," SIR J. E. MILLAIS, Bart., R.A. (*sk., p.* 58).

232, "*Return of Persephone*," Sir F. LEIGHTON, Bart., P.R.A.

Borne upward by Hermes to Demeter, who stands at the entrance of a rock chasm, where a branch of blossoming almond tells of the earth's spring beauty. The draperies of Persephone are tinted like the tender shoots, pale green and yellow; and Hermes is arrayed in a mantle of breezy blue (*sketch, p.* 56).

236, "*Hail! Mary!*" MARIANNE STOKES.

The Annunciation. The angel advances from behind the Virgin Mary, holding out a stem of lily blossom (*sketch, p.* 57).

237, "*Mrs. Chamberlain*," SIR J. E. MILLAIS, Bart., R.A.

238, "*Morning Mists*," PETER GRAHAM, R.A. (*sketch, p.* 59).

239, "*The bathing-place*," WILLIAM STOTT.

240, "*Called to the lifeboat*," ALBERT STARLING (*sketch, p.* 58),

242, "*The Earl of Winchilsea and Nottingham*," WILLIAM CARTER.

243, "*Making harness in Seville*," J. B. BURGESS, R.A.

A small picture (*sketch, p.* 60).

244, "*Our river*," G. D. LESLIE, R.A.

A gleaner walking by a river edged with trees. Two young girls wait for her on a bridge. A background of wooded hill.

249, "*Before the festival*," EDWIN LONG, R.A.

An Egyptian maiden, nude, fronting the spectator, fastens in her hair a flower from among some on a scarlet table at her side. Background of paintings in yellowish grey on a blue wall.

250, "*After Langside: Queen Mary's farewell to Scotland*," ANDREW C. GOW, R.A. *Elect.*

251, "*Dutch fish-carriers*," ALFRED HITCHENS (*sketch, p.* 61).

256, "*A sphinx*," E. ARMITAGE, R.A.

A young Egyptian girl, nude, in the attitude of the sphinx on a couch with scarlet and yellow draperies. In her hand is a green palm leaf fan, and round her black hair a wreath of daisies.

257, "*The sweetest beggar that e'er asked for alms.*"—*Longfellow.* W. P. FRITH, R.A. (*sketch, p.* 62).

259, "*A select Committee*," H. STACY MARKS, R.A.

The parliament of parrots, the chief colour being in two bright blue macaws and the pink cockatoo (*sketch, p.* 63).

260, "*Playmates*," EDWARD DOCKER (*sketch, p.* 62).

266, "*The Rt. Hon. John Morley, M.P.*," W. W. OULESS, R.A.

267, "*Autumn morning.*" Diploma Work. VICAT COLE, R.A.

A woody landscape. Sheep in the foreground (*sketch, p.* 64).

268, "*The Harpsichord*," R. J. GORDON.

269, "*Mrs. H. Terry*," JAMES SANT, R.A. (*sketch, p.* 64).

274, "*The mother*," EDWARD E. SIMMONS (*sketch, p.* 65).

275, "*The fleecy charge*," T. SIDNEY COOPER, R.A.

A flock of sheep advancing over a level landscape (*sk., p.* 66).

276, "*A passing cloud*," MARCUS STONE, R.A. (*sketch, p.* 67).

277, "*September Morn*," JOSEPH MILNE.

281, "*Flora Macdonald's farewell to Prince Charlie*," W. JOY.

Cottage interior. The young Pretender, in royal tartan, bends over the hand of Flora Macdonald, to whom he bids farewell.

282, "*An Enigma*," W. Q. ORCHARDSON, R.A.

A man and a young girl, in eighteenth century costumes, sit at the opposite ends of a sofa, uncertain as to what is the answer to some proposal the man has ventured to make (*sketch, p.* 67).

283, "*Silvia*," JOHN PETTIE, R.A. (*sketch, p.* 63).

284, "*In Wharfedale*," M. RAPHAEL JONES.

287, "*Portrait of a Nurse*," ERNEST SPENCE.

288, "*A gleamy day: Picardy*," H. W. B. DAVIS, R.A. (*sk,, p.* 68).

289, "*The Dean of Christchurch, Oxford*," PROF. HERKOMER, R.A.

290, "*Poppyheads and Hemlock*," HELEN H. HATTON.

293, "*Lingering Autumn*," SIR J. E. MILLAIS, Bart., R.A. (*sketch, p.* 70).

294, "*His Grace the Duke of Sutherland*," W. W. OULESS, R.A.

297, "*Portrait*," JOHN LONGSTAFF (*sketch, p.* 69).

298, "*An Earthly Paradise: 'All the heaven of heavens in one*

little child,' " L. ALMA-TADEMA, R.A. A Greek mother and child at play on a sumptuous couch, the child half uncovered laughs up at the mother bending over him. Light comes through a window of onyx in an alcove beyond. The prevailing colours are violet and blue in the mother's dress, yellow and pink in the marble floor; and greys and blues in the couch. Anemones of a rich violet hue lie near the child's face. (*No sketch by desire of the owner.*)

299, "*Summer Pleasures: 'On the beached margent of the sea,'*" J. C. HOOK, R.A.

A girl seated by a small tidal pool, dipping her feet in the water.

300, "*Exeter,*" F. G. COTMAN.

303, "*Una Cresima: the Confirmation of a child, Venice,*" S. MELTON FISHER.

Costumes peculiar to the Island of Chioggia (*sketch, p.* 71).

304, "*The Lady Katherine Thynne,*" G. F. WATTS, R.A. (*sketch, p.* 72).

305, "*The Queen of Sheba's Visit to King Solomon,*" EDWARD J. POYNTER, R.A. A small replica of last year's picture.

Other pictures are—

216, "*Edward J. King, Esq.,*" FREDERICK H. A. PARKER; **234**, "*The flight,*" DUDLEY HARDY; **248**, "*Portrait of a Lady,*" SOLOMON J. SOLOMON; **278**, "*The empty Cradle,*" ERIC FORBES-ROBERTSON; **286**, "*Miss W——,*" HENRY J. HUDSON; **292**, "*Summer;*" design executed for the Royal Academy, for the Refreshment-Room, W. REYNOLDS STEPHENS.

GALLERY IV. [**Illustrations, pp.73–80.**]

309, "*An April morning,*" SIDNEY PIKE.

310, "*Herr Wiener, violinist,*" J. B. BURGESS, R.A.

In black striped velvet with white ruff at neck.

311, "*Mrs. Frank Barratt,*" VAL C. PRINSEP, A. (*sketch, p.* 73).

312, "*Miss Mary Douglas,*" JACOB JEHLY.

317, "*Don Quixote's Niece and Housekeeper,*" SIR JOHN GILBERT, R.A.

318, "*Winter Solitude,*" CHARLES W. EATON.

324, "*Les Enfants de Chœur, Rouen Cathedral,*" WILLIAM F. YEAMES, R.A.

A procession of choristers in scarlet cassocks and white surplices entering the cathedral, preceded by two acolytes (*sketch, p.* 76).

325, "*Love at first sight,*" MARCUS STONE, R.A.

"*Love drama.*" A visitor, to whom the beauties of an old-fashioned garden are being pointed out by the elderly owner, turns to steal a glance at his host's daughter, who, in eighteenth century summer costume, sits reading in the foreground (*sk., p.* 74).

330, "*Dorothy, daughter of Mrs. Harry Lawson*," SIR J. E. MILLAIS, Bart., R.A.

Little fair-haired child standing in white frock with yellow sash and shoes.

332, "*The morning of Waterloo, Napoleon's headquarters*," ERNEST CROFTS, A. (*sketch, p.* 75).

333, "*Professor Huxley*," Hon. JOHN COLLIER (*sketch, p.* 78).

336, "*Bazaar in Assouan*," RUDOLF SWOBODA.

337, "*A Brook in the Marshes*," T. SIDNEY COOPER, R.A.

Cattle standing by and in a brook close to a bridge.

339, "*Mary*," W. MOUAT LOUDAN (*sketch, p.* 77).

343, "*An Angler*," J. T. NETTLESHIP.

An African panther, leaning over a river bank, draws out of the water a large struggling fish (*sketch, p.* 75).

344, "*Iona Crofters*," COLIN HUNTER, A.

Two figures on the sea shore, a man repairing a boat, a woman walking towards the spectator.

345, "*Love laughs at rain*," WILLIAM SMALL.

A busy scene on a wet market-day, a man and calf in a donkey-cart, and a young woman standing at the side talking, are the principal figures.

346, "*Moor and Mountain*," CHARLES STUART (*sketch, p.* 73).

350, "*Cider-making*," ROBERT W. MACBETH.

An outhouse; on the right a young girl standing, in the light of a window, is pouring cider into a cask. In the far corner is a cider-press, and in the foreground on the left a heap of ruddy apples. Round the girl stand several figures, including a gamekeeper.

351, "*Evening*," PETER GRAHAM, R.A. A sunset effect.

355, "*The Earl Manvers*," DANIEL A. WEHRSCHMIDT.

356, "*The Milliner's Bill: 'Why so large cost, having so short a lease, dost thou upon thy fading mansion spend?'*" G. A. STOREY, A.

A new satin dress has just been sent home. The husband scans the bill while the wife expatiates on the beauty of the gown. Costumes of the latter end of the sixteenth century.

357, "*A Resting-place*," ERNEST A. WATERLOW, A.

360, "*Mrs. Alexander Mackay*," W. B. RICHMOND, A.

361, "*In the Weald of Kent*," R. W. ARTHUR ROUSE.

365, "*Adieu*," THOMAS GRAHAM.

367, "*Rickmansworth, from the Meadows*," S. GRANT ROWE.

368, "*Granny's May-blossom*," G. HILLYARD SWINSTEAD (*sketch, p.* 79).

371, "*The Duchess of Sutherland*," J. J. SHANNON.

In white; sitting against a dark background; three-quarter length.

372, "*Colonel Kitchener, R.E., C.B., C.M.G.*," HUBERT HERKOMER, R.A.

In khaki uniform ; helmet in hand; Eastern city in full sunlight in background.

373, "*Flora*," J. W. WATERHOUSE, A.

Maiden in white draperies sitting by a niche in a marble wall in which are a statuette and some narcissi and purple iris.

380, "*A Minstrel of the Basque Provinces*," T. K. PELHAM.

381, "*Sail-making, Venice*," HENRY WOODS, A.

A group of sail-makers sitting at the side of a canal, close to the foot of a bridge.

382, "*F. W. Gundry, Esq.*," presentation portrait, W. F. YEAMES, R.A.

383, "*Lady Crosley*," CLAUDE CALTHROP.

388, "*Writing a message to St. Helena*," EYRE CROWE, A.

"Marie Louise, holding the hand of her son, the Roi de Rome, guides the pen in writing a letter to Napoleon at St. Helena, and sends with it a lock of the child's hair."—*De Montbel's* "*Life of the Duc de Reichstadt.*" (*Sketch, p.* 78.)

390, "*Hugh Burdett Money Coutts*," JAMES SANT, R.A.

394, "*The Spendthrift's Legacy*," GEORGE F. COOK.

A young widow returns to her parent's cottage with an infant in her arms.

395, "*West Highlanders*," H. W. B. DAVIS, R.A. (*sketch, p.* 80).

396, "*James, son of Joseph J. Stansfeld, Esq.*," H. T. WELLS, R.A.

397, "*Miss Lydia Leslie at her Lessons*," G. D. LESLIE, R.A. (*sketch, p.* 80).

Other pictures noted are—**326**, "*Daffodils*," GABRIEL THOMPSON ; **328**, "*Mrs. H. Rudston-Read*," ROBERT D. OLIVER ; **375**, "*Thinking*," GRACE E. SAINSBURY ; **400**, "*Dunlappy Ford, Edzell*," G. W. JOHNSTONE.

GALLERY V. [Illustrations, pp. 81–94.]

406, "*W. Lansdowne Beale, Esq.*," W. C. HORSLEY.

Leaning on paddock railings, watching horses at exercise.

407, "*Spithead, 4th August*, 1889," W. L. WYLLIE, A.

H.I.M. the Emperor of Germany and H.R.H. the Prince of Wales inspecting the "Teutonic," White Star Line (*sketch, p.* 81).

413, "*A Flower-merchant*," KATE PERUGINI.

Small Italian child waiting for customers. Among the flowers are pink gladioli and chrysanthemums (*sketch, p.* 82).

414, "*Arthur W. Pinero, Esq*," JOSEPH MORDECAI.

The well-known playwright seated pen in hand, in velvet jacket.

422, "*One-and-twenty*," SAMUEL E. WALLER (*sketch, p.* 83).

423, "*The ramparts, Walmer Castle: portraits of the Countess Granville and the Ladies Victoria and Mary Leveson-Gower*," C. E. PERUGINI.

424, "*Gull Island: a conversazione*," JOHN BRETT, A.

425, "*The last warm blush of fading day*," C. GREVILLE MORRIS.

426, "*John Morrison, Esq.;*" Presentation Portrait. FRANK S. OGILVIE.

Standing by rocket apparatus. Rocket in hand.

429, "*Old English home*," A. F. GRACE.

430, "*Sir Andrew Barclay Walker, Bart.*"; presentation portrait, W. Q. ORCHARDSON, R.A.

Seated at writing-table, full length.

431, "*The Battle of Trafalgar*," W. L. WYLLIE, A.

To be painted on a larger scale for the Junior United Service Club.

432, "*Glen Birnam*," SIR J. E. MILLAIS, Bart., R.A.

Through a leafless wood, where the snow lies in patches, a woman follows the road homeward. The hills of Birnam are seen beyond, against the rosy-toned and yellow sky in which the winter sun is setting (*sketch, p.* 84).

437, "*Supplanted*," JAMES CLARK.

438, "*Oban Regatta*, 1890," COLIN HUNTER, A.

Three yachts rounding a buoy (*sketch, p.* 85).

440, "*The Card-dealer*," MARY L. WALLER.

An Illustration to Rossetti,

443, "*Confirmation Day*," ALMA BROADBRIDGE.

444, "*A Game of 'Old Maid,'*" ELIZABETH FORBES (*sk., p.* 86).

447, "*Portrait of a lady*," JOHN FAED.

448, "*Innocents abroad*," FANNIE MOODY (*sketch, p.* 87).

452, "*After the Bath*," HARRIETTE SUTCLIFFE.

A baby in the mother's lap being decorated with cherries by an elder sister in pink frock and white mob cap.

453, "*Mrs. X——*" HUGH DE T. GLAZEBROOK (*sketch, p.* 88).

458, "*Fylingdales Moor*," JOHN BRETT, A.

459, "*Walter Buckler Lethbridge, Esq.*," JOHN PETTIE, R.A.

460, "*These are the flowers of middle Summer*," HENRI FANTIN-LATOUR.

461, "*Now fades the glimmering landscape on the sight*," GEORGE D. HISCOX.

465, "*Banks of the Ouse*," The late KEELEY HALSWELLE (*sketch, p.* 89).

466, "*The passing day*," CHARLES H. DAVIS.

467, "*Angela Vanbrough*," EDWIN LONG, R.A. (*sketch, p.* 90.)

468, "*Summer has gone on swallow's wings*," FRANK WALTON (*sketch, p.* 91.)

473, "*A posy from the Rialto*," E. MONTALBA (*sketch, p.* 93).

474, "*The Hon. Mrs. Lyulph Stanley*," HENRY T. WELLS, R.A.

475, "*Ulysses and the Sirens*," J. W. WATERHOUSE, A.

The galley of Ulysses is passing by the islands of the Sirens. The crew are tugging at the oar unmindful of the entreaties of their chief, who, by his own orders, is tied to the mast lest he yield to the temptation of the song. One of the sirens has settled on the gunwale, where hang the warriors' shields, and has almost conquered a mariner with her beauty. He cannot hear her voice, his ears being covered. Cliffs tower above the galley, and on the left are seen the islands under a brilliant sky (*sk., p.* 92).

476, "*While the Earth remaineth seedtime and harvest shall not cease*," Gen. viii. 22, GEORGE LUCAS.

480, "*Haden Watkins*," T. BLAKE WIRGMAN (*sketch, p.* 93).

481, "*With the Daffodils*," JAMES SANT, R.A.

482, "*Solitude*," B. W. LEADER.

After sunset in a Surrey pinewood.

486, "*Mrs. James MacAndrew*," LOUISA STARR CANZIANI (*sketch, p.* 94).

487, "*Mrs. Wrightson*," W. B. RICHMOND, A.

In black gown and mantilla.

489, "*The Victory of Faith*," ST. GEORGE HARE.

Two Christian maidens, nude, one fair the other a negress, lying asleep on some straw on the pavement before a lions' cage, through the bars of which the animals are glaring at the figures.

490, "*In a golden clime*," JOSEPH FARQUHARSON.

Other pictures noted are—

408, "*George Livesey, Esq., M.I.C.E.*," presentation portrait. WILLIAM M. PALIN; **410**, "*Snowstorm*," EDWARD STOTT; **415**, "*Blazing July*," ERNEST R. FOX; **427**, "*A summer midnight in the North Sea*," J. FRASER; **462**, "*The magic crystal*," NELLY ERICHSEN; **477**, "*Assistance*," FRANK BRANGWYN; **483**, "*You must wait*," FRANK E. COX.

GALLERY VI. [**Illustrations, pp. 95–102.**]

In this room, almost entirely devoted to large works, the place of honour is shared by Mr. Frederick Goodall's "Isles of Loch Lomond," and Mr. Harrington Mann's "Attack of the Macdonalds at Killiecrankie, 1689," which hangs above it.

497, "*Go, and God's will be done*," R. HEDLEY.

498, "*Harvest-time at East Linton*," ROBERT NOBLE.

499, "*Evening*," A. D. PEPPERCORN.

510, "*Killiecrankie, 'When autumn woods are tinged wi' goud,'*" CHARLES E. JOHNSON.

511, "*Proscribed: an incident in the French Revolution, 1796*." H. GILLARD GLINDONI (*sketch, p.* 96).

514, "*Sir Sydney Waterlow, Bart.*," presentation portrait, HUBERT HERKOMER, R.A.

515, "*The Isles of Loch Lomond*," FREDERICK GOODALL, R.A.

A large picture (*sketch, p.* 97).

516, "*Attack of the Macdonalds at Killiecrankie*, 1689," HARRINGTON MANN (*sketch, p.* 96).

517, "*Frustrated*," WALTER HUNT (*sketch, p.* 95).

518, "*Sir Cecil Clementi Smith, K.C.M.G., Governor of the Straits Settlements*," J. C. HORSLEY, R.A. (*sketch, p.* 98).

519, "*Gorse*," DAVID MURRAY, A. (*sketch, p.* 99).

520, "*Voltaire at the Café de Procope, listening to the criticism of the play, 'Semiramis,'*" G. OGILVY REID.

524, "*Try my Soup*," HENRY S. TUKE.

A focs'le hand cooking soup in a kettle on board a small ship.

525, "*Awakening Day*," KENNETH MACKENZIE.

526, "*A horse is a vain thing for Safety*," LEGHE SUTHERS.

527, "*The Toyshop*," T. B. KENNINGTON (*sketch, p.* 100).

530, "*Mrs. E. Mortimer Hill*," ARTHUR HACKER.

531, "*Mrs. Harry Coghill*," Hon. JOHN COLLIER.

535, "*Helen Bryant and her pony 'Buttercup,'*" MARY L. WALLER (*sketch, p.* 100).

536, "*Venice, from the Lido*," BRYAN HOOK (*sketch, p.* 101).

541, "*Hold Tight*," FRED MORGAN.

543, "*A Royal Escort, Venice*, 1889," CLARA MONTALBA.

On the Grand Canal. In the centre of the picture are gorgeous scarlet-covered gondolas (*sketch, p.* 102).

544, "*La Carmencita*," JOHN S. SARGENT.

A South American skirt dancer in dark amber satin dress covered with gauzy lace. In her black hair is a pale yellow flower. She stands, hands on hips, against a background gradating from dark greenish grey to a light warm tone.

548, "*Spring blossom*," E. BOROUGH JOHNSON.

550, "*The founder of English Astronomy*," EYRE CROWE, A.

Jeremiah Horrocks, having predicted the transit of Venus, witnesses it, November 1639.

551, "*Amy, wife of Sir Talbot Baker, Bart., and Eunice, their youngest daughter*," FRED S. BEAUMONT. On a garden terrace.

554, "*Pygmalion*," W. H. MARGESTON.

The sculptor, disapproving of the debauchery of the women of Amathus, reserved his affection for his works; becoming enamoured of his statue of Galatea, he prayed to Venus that it might become a living being. In the picture he kneels at the foot of the statue, which is springing into life, the hair being auburn, and the light falling on the shoulders, revealing the rosy hue.

555, "*On the Cornish Coast, Penzance*," T. SIDNEY COOPER, R.A.

556, "*Music that gentlier on the spirit lies, Than tired eyelids upon tir'd eyes*," HERBERT GANDY.

558, "*Lay thy sweet hand in mine and trust in me.*" —*Tennyson.* E. BLAIR LEIGHTON (*sketch, p.* 101).

561, "*F. T. Martin, Esq.*," MARIETTE COTTON.

562, "*Shadows falling*," ARNESBY BROWN.

563, "*The Dunes of a bleak north land*," ARNOLD PRIESTMAN.

564, "*Field Flowers*," J. CLAYTON ADAMS.

Other pictures noted are:—**496**, "*Alderman Mark, Mayor of Manchester*," EMMA MAGNUS; **504**, "*A sailor's wife*," WILLIAM H. HUMPHRIS; **505**, "*To bed by daylight*," A. G. WEBSTER; **512**, "*A pastoral*," EDWIN NICHOL; **522**, "*Sleepy land*," FRANCIS S. WALKER; **523**, "*To my ladye*," HARRIET HALHED; **529**, "*A pathetic chapter*," REGINALD BARBER; **540**, "*The Lady of Shalott*," WILHELMINA MARSHALL.

GALLERY VII. [Illustrations, pp. 103–107.]

568, "*Weary*," SAVAGE COOPER.

569, "*Come unto Me, all ye that labour*," SAVAGE COOPER.

570, "*Heavy laden*," SAVAGE COOPER.

The above three pictures form a triptych, the centre panel being occupied by the Saviour, and the adjoining ones by two labouring couples.

574, "*Parthenope*," FREDK. GOODALL, R.A.

576, "*To the workhouse*," EMMA M. BOYD.

An old couple leaving their cottage, and trudging through the snow.

584, "*Napoleon's peril at 'Brienne-le-Château,'*" ROBERT HILLINGFORD.

"The career of Napoleon, who was advancing to enter the town, was nearly cut short by a Cossack, one of a band who had dashed unawares upon the Emperor's staff, and, singling him out, charged him with his lance in rest, and was only arrested by a bullet from the pistol of Gourgaud, which brought the daring lancer to the ground.—'*Bourrienne's Memoirs.*'"

585, "*Sporting dogs*," DAVID G. STEEL. Two dogs with grouse.

586, "*A squally day off Ouisterham*," HENRY MOORE, A.R.A.

587, "*Tired out*," HARRIET SUTCLIFFE.

A girl and kitten near a window by a garden.

592, "*John Barrow, Esq.*," F. GOODALL, R.A. Life-size figure.

593, "*By the deep sea*," COLIN HUNTER, A.R.A.

594, "*Mrs. Lampson and children*," EDWIN LONG, R.A.

595, "*Corfe*," FRED G. COTMAN.

599, "*Mrs. John Barrow*," FREDK. GOODALL, R.A.

600, "*Some fell on stony ground, where it had not much earth*," JOHN BRETT, A.R.A.

602, "*L'étac de Sercq: mist lifting*," HENRY MOORE, A.R.A.

Sea fog lifting shows the Island of Sark.

608, "*The stool of repentance*," ALEXANDER M. ROSSI.

A lady, seated in a chair, faces a group of boys and girls in a parqueted and tapestried parlour. In front of the group is a little girl, perched on a three-legged stool with a half-defiant air.

610, "*Christening preparations*," L. MALEMPRÉ.

611, "*Playmates*," GEORGE PIRIE.

Boy and puppy in a farmyard (*sketch, p.* 103).

612, "*Early Arrivals*," W. H. BARTLETT (*sketch, p.* 104).

618, "*Comme il est loin!*" ROBERT LITTLE.

619, "*H. Martyn Kennard, Esq*," W. W. OULESS, R.A.

620, "*Florence, from San Miniato: evening*," J. MACWHIRTER, A.R.A. A purple light on the city and surrounding mountains.

621, "*A village idyll*," EDWIN HARRIS.

623, "*An idyll*," G. CROSLAND ROBINSON.

629, "*Listeners hear no good of themselves*," ELLA M. BEDFORD.

A woman with baby in her arms stands at the door of a room, inside which a laundress and another woman are gossiping.

630, "*Iona*," COLIN HUNTER, A.R.A.

631, "*Captain Townshend*," HUBERT HERKOMER, R.A.

640, "*Mrs. T. H. Watkins*," T. BLAKE WIRGMAN.

644, "*Mrs. Charles Oates*," FREDK. GOODALL, R.A.

645, "*Through the morning mist*," ADRIAN STOKES. (*sk., p.* 105).

646, "*Robert Heath, Esq.*," HUGH DE T. GLAZEBROOK.

648, "*Scanty pasture*," J. DENOVAN ADAM.

649, "*The Emperor Theophilus chooses his wife: A.D. 829*," VAL C. PRINSEP, A.R.A. (*sketch, p.* 106).

"With a golden apple in his hand, he slowly walked down the line of contending beauties: his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the Emperor could only observe, that, 'in this world, women had been the cause of much evil.' 'And surely, sir,' she pertly replied, 'they have likewise been the occasion of much good.' This affectation of unseasonable wit displeased the Imperial lover; he turned aside in disgust; Icasia concealed her disappointment in a convent; and the modest silence of Theodora was rewarded with the golden apple."—*Gibbon.*

650, "*The evening sun has sunk to rest 'Mang moors and mosses mony O*," J. J. INGLIS.

656, "*Miss Alice Gomez*," T. BLAKE WIRGMAN.

661, "*The falling out of faithful friends Renewing is of love,*" ARTHUR H. WEIGALL.

664, "*La Cigale,*" HENRIETTA RAE (*sketch, p.* 108).

From La Fontaine's fable of "The Ant and the Grasshopper."

666, "*Sheila,*" HENRY J. HUDSON (*sketch, p.* 107).

667, "*Saul and David:* vide *Browning's Saul,*" E. NORMAND.

Figures life-size; rich Oriental robes. An important picture for the painter, not well seen in its present position (*sketch, p.* 107).

573, "*Wives and mithers,*" JOHN R. REID.

Other pictures noted are:—**577**, "*Going to market: Normandy,*" A. R. HOLLAND; **606**, "*On the Upper Lea, Herts,*" LEONARD M. POWELL; **625**, "*Who is coming?*" E. A. LILLEY; **647**, "*A threatening flood,*" E. S. CALVERT; **651**, "*The Right Hon. Lord Vernon,*" JULIAN STORY.

GALLERY VIII. [**Illustrations, pp. 108–118.**]

671, "*Annual inspection of horses at the Anchor Brewery, Mile End,*" W. FRANK CALDERON.

Five cart-horses are being led out across a stone-paved yard before a critical group at the left. Red-tiled houses and early spring foliage form the background.

673, "*Alfred Gilbert, A.R.A.,*" SEYMOUR LUCAS, A.R.A.

674, "*The Rt.-Hon. W. E. Gladstone, M.P.,*" J. M'L. HAMILTON.

681, "*The centre of attraction,*" JAMES HAYLLAR.

A baby and three women near some almshouses.

685, "*The ordination of elders in a Scottish Church,*" J. H. LORIMER (*sketch, p.* 108).

687, "*The late Sir J. E. Boehm, Bart., R.A.,*" H. J. BROOKS.

689, "*Margery, youngest daughter of Aland Duncan, Esq.,*" JAMES SANT, R.A.

690, "*Manchester Ship Canal: works in progress at Eastham, September,* 1890," B. W. LEADER, A.R.A.

A view of the canal where it runs parallel to the Mersey, looking towards Manchester. The artist has taken advantage of the aspect of the works when flooded; triumphing over difficulties and turning most prosaic materials to picturesque account (*sk., p.* 109).

691, "*The attack on the Peiwar Kotal,*" VEREKER M. HAMILTON.

Fine physique of the Highlanders contrasted with small stature of the Goorkhas. Just the moment of daybreak, so that camp-fires and rifle-flashes tell as strong high lights. The Goorkhas are carrying the curious knife called the "Kookri." See also Official Catalogue.

692, "*Miss Alice Gomez*," ERNEST G. BEACH.

694, "*Elvira, daughter of Mrs. J. W. Todd*," EDWARD J. GREGORY, A.R.A.

695, "*Una and the lion*," ARTHUR T. NOWELL (*sketch, p.* 112).

"Still when she slept he kept both watch and ward."—'*Faerie Queene.*'

696, "*Waiting for the accused*," HON. JOHN COLLIER.

Interior of a torture chamber, with massive pillars of Norman origin. Three Dominicans, who form the court, sit at a table draped in black, waiting for the arrival of the accused. The torturers are on the left, in the light of a furnace (*sk., p.* 110).

702, "*To Gretna Green*," J. WALTER WEST (*sketch, p.* 112).

704, "*T. J. Pemberton, Esq.*," G. A. STOREY, A.R.A.

705, "*Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself.*" F. W. W. TOPHAM.

The Temple painted according to Fergusson's suggested restoration (*sketch, p.* 114).

714, "*The Mountain of the Winds*," FRANK DICKSEE, A.R.A.

"There is a mountain in Arcadia, in a vast plain, where the four winds prepare to take breath for their courses on the earth, whence force shall resound on force, and softness be answered by softness."—*Greek Oracle.*

On a ledge of rocks, in morning light, the goddess of the south wind reclines in soft white draperies. Above her is a rainbow, and to the right the earth disappears in azure distance. To the rising west wind the south tosses the petals of roses which lie about her. Boreas, threatening, looms through a dark mist, and Eurus, drawing a falchion, swoops downwards in the track of an eagle. One of the few imaginative works in the Exhibition, and the most ambitious this artist has ever painted (*sketch, p.* 115).

715, "*F. Locker Lampson, Esq.*," HERBERT A. OLIVIER.

716, "*Shipwreck and rescue*," ANTOINE P. E. MORLON.

A lifeboat on a boisterous sea approaches a raft, on which are three men ; one rows, another waves a piece of sail, while the third is apparently prostrate with exhaustion.

722, "*He drove them wandering o'er the sandy way*," JOSEPH FARQUHARSON.

A Bedouin driving sheep by the Nile.

730, "*The flagmaker*," W. H. MARGETSON.

731, "*The Troubadour*," G. SHERIDAN KNOWLES (*sk., p.* 116).

737, "*The sight is pleasing, scent regaling*," FLORENCE A. SALTMER. A haymaking scene.

738, "*T. Wrightson, Esq.*," W. B. RICHMOND, A.R.A.

742, "*H. J. Ellis-Nanney, Esq., J.P., D.L.*" PHIL R. MORRIS, R.A.

743, "*In a fix*," ALFRED W. STRUTT (*sketch, p.* 117).

746, "*Elmslie Horniman, Esq.*," TREVOR HADDON.

748, "*Christening preparations*," L. MALEMPRÉ.

A scene by an Italian fountain.

758, "*The master of the hounds*," P. E. STRETTON. A puppy.

759, "*High, low, Jack and the game*," H. MACALLUM (*sk., p.* 118).

Other pictures noted are:—**670**, "*Mrs. J. Burn Murdoch*," W. G. BURN MURDOCH; **697**, "*Eventide: Nidderdale*," J. BUXTON KNIGHT; **706**, "*In the British Museum*," C. L. BURNS; **707**, "*A fresh breeze*," R. WANE; **708**, "*A cold summer's day*," L. SCOTT; **709**, "*Mrs. Ernest Radford*," EMMA BLACK; **712**, "*A road off the common*," J. GRAY; **725**, "*In the midst of life we are in death*," CAROLINE GOTCH; **728**, "*Umbrella pines and poplars, Valescure*," E. H. FAHEY; **735**, "*Flowers*," E. G. PROVAN.

GALLERY IX. [**Illustrations, p. 119.**]

769, "*An old couple*," CHARLES H. M. KERR.

779, "*A regular customer*," EDWARD KING.

787, "*The etcher*," ROBERT ATKINSON.

790, "*A practical young person*," SARAH BIRCH.

794, "*A crofter's holding*," FLORA M. REID.

796, "*Au revoir*," WILLIAM M. ROWE.

800, "*Gorey Castle, Jersey*," WILLIAM KEELING.

804, "*Sheep feeding: Lincolnshire*," DERING CURTOIS.

807, "*Dark deeds*," JOHN A. LOMAX.

809, "*The village green*," DAVID MURRAY, A.R.A.

811, "*The brook*," HENRY LE JEUNE, A.R.A.

A little girl standing among some water-lilies.

815, "*Winter Morning*," CHARLES W. EATON.

818, "*Buttercups and Daisies*," DAVID MURRAY, A.R.A.

819, "*A greeting*," HENRY WOODS, A.R.A.

820, "*Autumn*," JAN VAN BEERS.

821, "*The violinist*," JOHN PETTIE, R.A. (*sketch, p.* 119).

823, "*Listen to this*," CHARLES W. BARTLETT.

826, "*A love-letter*," C. F. LOWCOCK.

828, "*The new sign*," E. BLAIR LEIGHTON.

829, "*Evening after rain*," S. M. SANDERSON.

845, "*Portrait of my sister*," H. HARRIS BROWN.

850, "*The shepherd of Hindover Down*," ARTHUR TOMSON.

851, "*Sunday morning*," G. C. HINDLEY.

857, "*Off Newlyn : sea fog clearing*," E. R. I. BLACKBURNE.

858, "*A peaceful evening : Ravenglass*," WILLIAM E. TINDALL.

870, "*Design for a frieze*," GUSTAV NATORP.

871, "*Othello, Act* 1, *Scene* 3," REGINALD E. ARNOLD.

875, "*The brave deserve the fair*," H. GILLARD GLINDONI.

878, "*Lennox Browne, Esq., F.R.C.S.*," JOHN LAVERY.

886, "*The moon is up, and yet it is not night*," PARKER HAGARTY.

892, "*The sleeping beauty*," ALICE E. DONKIN.
Girl on couch near window. Dull evening light.

904, "*Rather too hot*," J. HILL.

907, "*By the hedgerow*," T. MELDRUM.

908, "*The sweet siesta of a summer day*." J. W. GODWARD.
Classical interior. Girl playing double pipe. Sea in distance.

910, "*Portrait of a gentleman*," JAN VAN BEERS.

911, "*The entombment of Christ*," JOSEPH TONNEAU.

912, "*Dr. Johnson, Mr. Penn, and the churchwarden*," HERBERT E. HARLEY. Still life.

925, "*Stele at the feet of the Sphinx*," ALPHONSE MIELICH.
Soudanese seller of relics sitting before a granite hieroglyph.

938, "*War prospects*," ANDREW C. GOW, R.A. Elect.

941, "*A Corte in St. Pietro, Venice*," CHARLES PETTAFOR.

947, "*A breezy day*," HENRY E. DETMOLD.

960, "*Hurt*," EVA HOLLYER.

962, "*A wee fish wife*," JOHN R. REID.

964, "*Scene from 'Old Mortality;'* the dragoons and Balfour of Burleigh in Niel Blane's change-house," CHARLES M. HARDIE.

967, "*Clymené*," JOHN W. GODWARD. A girl in a blue and gold robe leaning against a marble balcony : the sea in background.

GALLERY X. [**Illustrations, pp. 120–127.**]

971, "*British matrons*," EDWIN DOUGLAS.
Mares grazing on a headland by the sea (*sketch, p.* 120).

972, "*The painter's children*," PHIL R. MORRIS, A.R.A.

978, "*A winter harvest*," F. STUART RICHARDSON (*sketch, p.* 121).

982, "*Sand-dunes*," B. W. LEADER, A.R.A.
On the coast of Wales.

983, "*Mrs. G. W. Pope*," W. W. OULESS, R.A.

985, "*S. G. Johnson, Esq., Town Clerk of Nottingham*," J. H. LORIMER.

988, "*The judgment of Paris*," SOLOMON J. SOLOMON.

A study of the nude in outdoor light; almond blossoms and distant blue. Venus stands in the foreground as if anticipating victory. Minerva, partly undraped, sits on the left; on the right is Juno, half hidden in the trees. Paris is not seen (*sketch, p.* 122).

989, "*The misty morn*," ERNEST A. WATERLOW, A.R.A.

990, "*Portrait of L.A.S.*" MINNIE J. SHUBROOK.

992, "*J. E. Butler, Esq.*" CHARLES E. BUTLER.

996, "*Mangolds*," DAVID MURRAY, A.R.A. Large field of mangolds in sunlight. Distant view of the South Downs in Sussex.

999, "*A Codicil*," HERBERT P. DOLLMAN.

1006, "*Taming a shrew*," WILLIAM STRUTT (*sketch, p.* 123).

"Women that bene common chiders amonge their neighbours, and will not chastize their ill tongue to missaye folke, leutt them be chastized bi the Justice called ye Tew (ducking chair), or else leutt them make grievous rannsome, if they have whereoff."—*Liber Secundus, the Dom sdxy of Ipswich.*

1007, "*Beatrice*," T. F. DICKSEE.

1008, "*A little flirt*," J. HAYNES WILLIAMS.

1011, "*Captive Britons in Rome*," THOMAS DAVIDSON.

The prisoners are being led under a triumphal arch.

1015, "*A parliamentary convoy surprised by Royalists*," ERNEST CROFTS, A.R.A. (*sketch, p.* 123).

1020, "*Gleaning*," A. FOORD HUGHES (*sketch, p.* 126).

1021, "*Sir Joseph A. Crowe, K.C.M.G.*," EYRE CROWE, A.R.A.

1022, "*A summer's day in Cleveland*," HEYWOOD HARDY.

1027, "*A mission to seamen*," H. LA THANGUE.

A group of sailors and women on a quay, with others in a boat. alongside, listening to an evangelist.

1029, "*The Highland Summer*," J.BRETT, A.R.A. (*sketch p.* 125).

1034, "*Fire!*" W. FRANK CALDERON.

Stampede of frightened horses down a road towards spectator. Two men are hurriedly assisting their escape from the burning farm buildings. The lurid light of the fire is reflected in the water standing in the ruts of the road.

1035, "*The glory of a dying day*," W. L. WYLLIE, A.R.A.

1036, "*All among the barley*," ARTHUR LEMON (*sketch, p.* 124).

1045, "*Miss Angela Goetze*," SIGISMUND GOETZE.

1049, "*The departure of the fishing fleet, Boulogne*," A. C. TAYLER (*sketch, p.* 127).

1051, "*Springtime on the Almond, Midcalder*," JAMES FAED, Jun.

1052, "*Shrimps and Oysters*," MATTIE DUBÉ.

1053, "*What shall I do next?*" HERBERT A. BONE.

1059, "*November*," W. SIDNEY COOPER.

Other pictures to be noted are—**970**, "*Down Channel*," F. L. EMMANUEL; **974**, "*The Rev. Daniel Moore*," JOHN A. VINTER; **986**, "*Old lock on the Kennet*," W. T. MUIR; **994**, "*Feeding the flock*," D. C. JENKINS; **1002**, "*On the heights*," R. FOWLER; **1003**, "*Child dressing*," F. BROWN; **1017**, "*His sacred charge*," E. KING; **1018**, "*Colonel William Salmond*," J. W. FOSTER; **1019**, "*Res gesta*," H. H. BROWN; **1039**, "*Nydia in the house of Glaucus*," IDA R. TAYLER; **1060**, "*Expectation*," W. GILBERT FOSTER.

GALLERY XI. [**Illustrations, pp. 128–134.**]

1062, "*The pibroch*," LOCKHART BOGLE. Powerful study of a Highlander, in the Royal Stuart tartan, playing the battle tune of the clan on the eve of a raid (*sketch, p.* 128).

1065, "*My turn now*," J. C. DOLLMAN. A fox with a duck in the snow triumphantly regards the hounds from outside the kennels.

1072, "*Night*," W. E. NORTON. Vessels in a harbour.

1075, "*John Loyd Wharton, Esq., M.P.*," W. W. OULESS, R.A.

1079, "*The door of the seraglio*," ARTHUR MELVILLE.

Arabs are crouching to the right as a sheikh leaves the harem. Rose leaves float on the circular basin in the courtyard; an archway of Moorish design forms the background.

1082, "*The dancing girl*," BEATRICE GIBBS.

1087, "*Admiral of the Fleet, Sir Alexander Milne, G.C.B.*," ARTHUR S. COPE. Three-quarter length, in naval uniform.

1097, "*Mrs. M——*," JOHN S. SARGENT.

1108, "*Napoleon's farewell to Josephine: 'My destiny and France demand it,'*" L. J. POTT (*sketch, p.* 130).

1118, "*Soldiers and sailors—the Salvation Army*, 1891," STANHOPE A. FORBES. At Newlyn (*sketch, p.* 131).

1126, "*J. C. Horsley, Esq., R.A.*," WALTER C. HORSLEY.

1130, "*Still evening*," B. W. LEADER, A.R.A.

The old church and yew trees at Bettws-y-Coed.

1134, "*James Purdey, Esq.*," ARCH. S. WORTLEY.

1135, "*Mary, daughter of Mr. and the Hon. Mrs. Ellis-Nanney*," PHIL R. MORRIS, A.R.A.

1136, "*At Land's End, Cornwall*," T. SIDNEY COOPER, R.A.

1137, "*The evening hour*," E. A. WATERLOW, A.R.A. (*sk., p.* 132).

1138, "*For of such is the Kingdom of Heaven*," F. BRAMLEY. At Newlyn, in Cornwall (*sketch, p.* 133).

1143, "*Mrs. and Miss Storey*," G. A. STOREY, A.R.A.

1144, "*Llanaber, Cardigan Bay*," PHIL R. MORRIS, A.R.A. (*sketch, p.* 134).

1146, "*Walter Besant, Esq.*," A. E. ELMSLIE.

1149, "*The very Rev. T. W. Jex-Blake, Dean of Wells*," HERMAN G. HERKOMER.

1155, "*Old Wigtown quay and Cairnsmore*," CHARLES P. KNIGHT

1159, "*From the Spanish Main*," F. BOURDILLON. (*No sketch by desire of the artist.*

1161, "*A maiden fair*," G. A. STOREY, A.R.A.

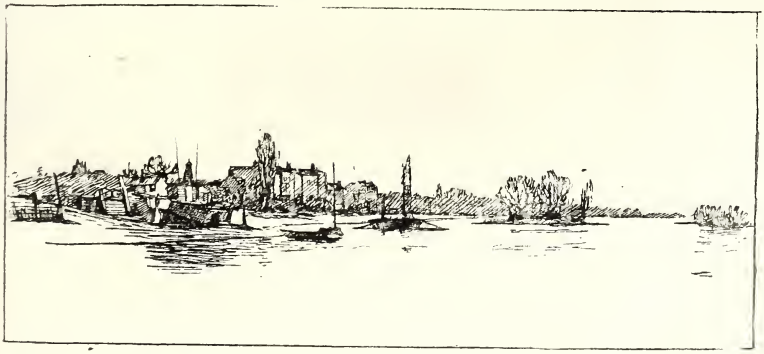
Other pictures noted are: — **1069**, "*Unto the last*," F. S. SPENLOVE; **1070**, "*Alderman James Bootle, F.G.S.*," M. C. W. FLOWER; **1073**, "*Autumn sunlight*," J. HAYLLAR; **1080**, "*Crushed hopes*," M. SIMONS; **1089**, "*Molly*," C. PLIMPTON; **1090**, "*A group of rhododendrons*," K. STEVENS; **1099**, "*Before Martyrdom:*" 'My grace is sufficient for thee: for My strength is made perfect in weakness'—2 *Cor.* xii 9, E. F. POWELL; **1107**, "*Portrait of a lady*," T. C. S. BENHAM; **1114**, "*Ebb tide on the Alde*," A. MANN; **1115**, "*Conway shore*," H. F. VAN DER WEYDE; **1121**, "*Spring flowers*," MAUDE GOODMAN; **1141**, "*Calming down*," R. WANE; **1142**, "*W. L. Foy, Esq.*," R. HOLYOAKE.

WATER COLOURS AND MINIATURES. Nos. **1163–1555.**

WORKS IN BLACK AND WHITE. Nos. **1556–1726.**

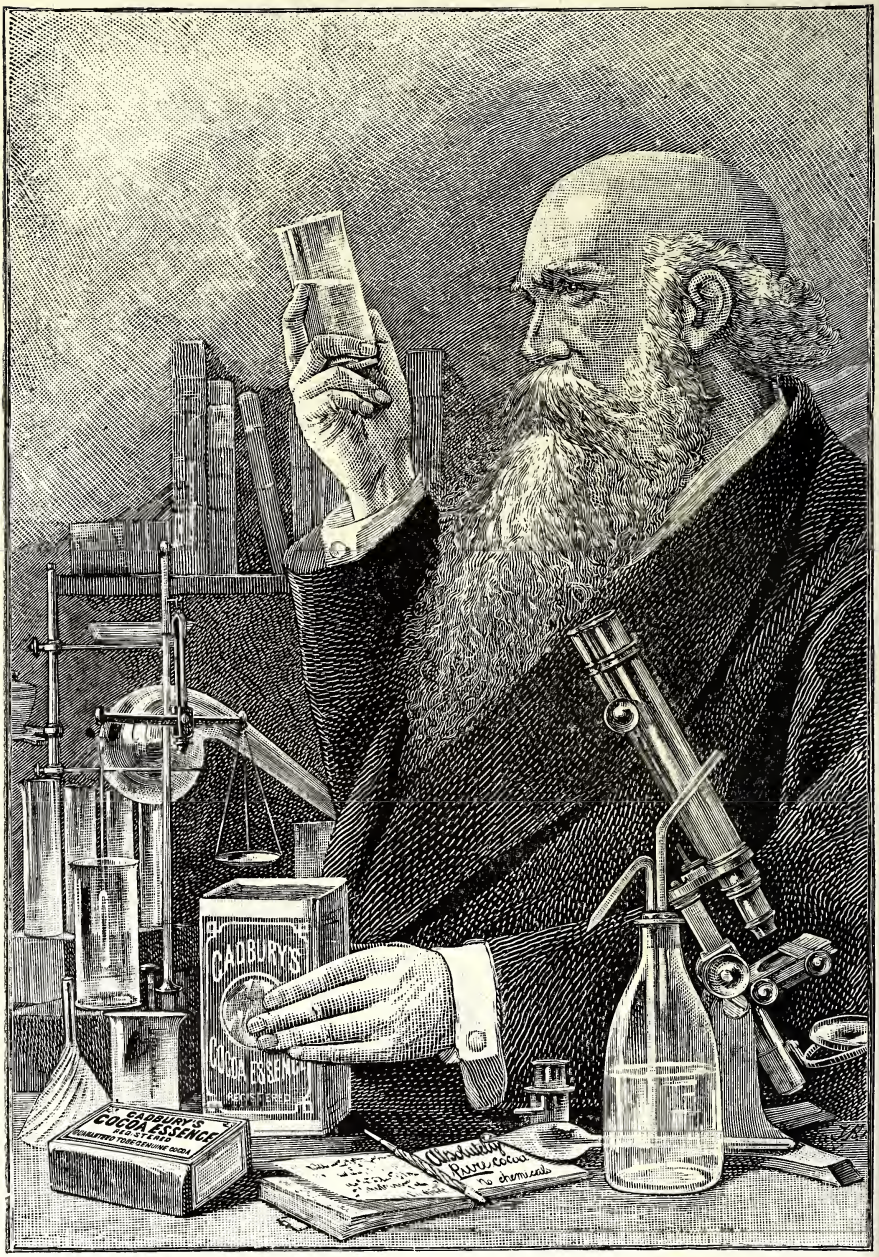
ARCHITECTURAL DRAWINGS. Nos. **1727–1931**

SCULPTURE. Nos. **1940–2102.** **[Illustrations, pp. 135–140.]**



30 × 50.

No. **59.** "*A sunset calm.*" CHARLIE W. WYLLIE.



The Analyst, comparing the flesh-forming ingredients in Cocoas, gives the following average:—

"Flesh-forming ingredients in natural Cocoa Nibs .. .. 13·00"

"Flesh-forming ingredients in the best Commercial Cocoa with added Starch and Sugar 6·00"

"Flesh-forming ingredients in Cadbury's Cocoa, the standard English article .. .. 21·00"

"The process of preparation concentrates the nourishing and stimulating principles of the Cocoa bean."

"Cadbury's Cocoa being Absolutely Pure is, therefore, the best Cocoa."

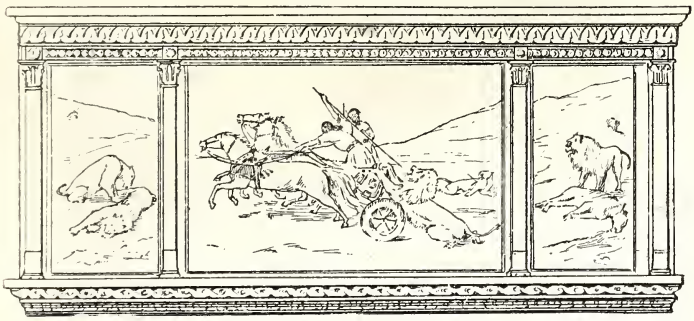
ILLUSTRATIONS.

GALLERY I.

40 × 20.

First panel.

No. 21. "*A mighty hunter before the Lord.*" BRITON RIVIERE, R.A.



40 × 20. 40 × 60. 40 × 20.

Nos. 21, 22, 23.

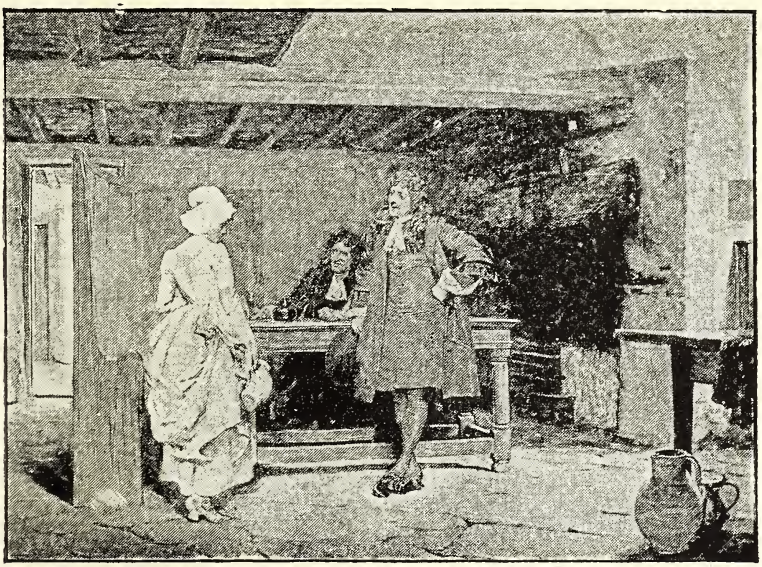
(*Sketched by permission of Messrs. Agnew, the owners of the copyright.*)

36 × 48.

No. **43**. "*When the world was young.*" ANNA LEA MERRITT.

35 × 27.

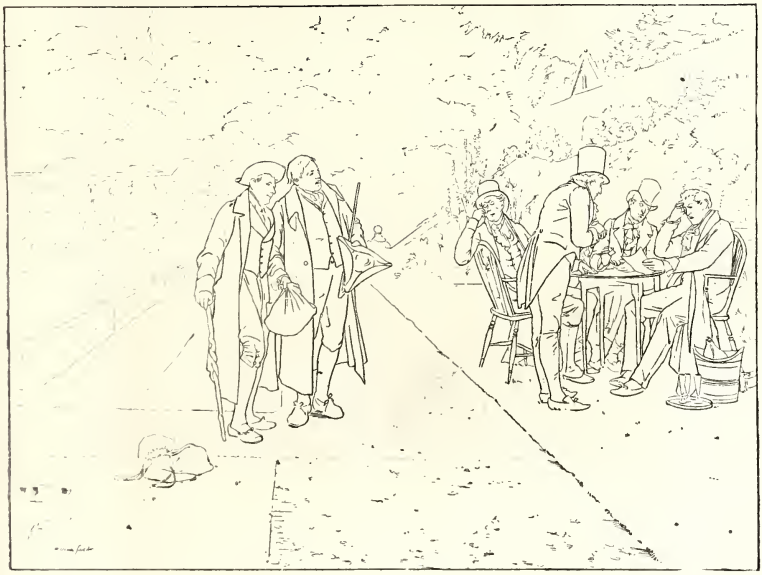
No. **48**. "*A modern St. Francis.*" J. B. BURGESS, R.A.



26 × 35.

No. 42. "*Town gallants.*" SEYMOUR LUCAS, A.

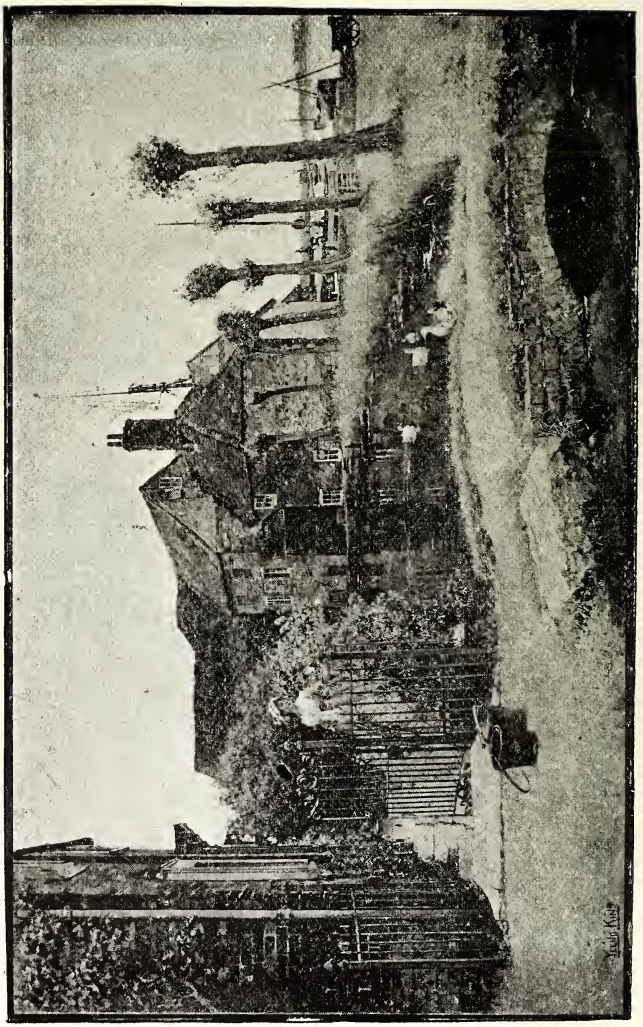
[*Door.*]



38 × 50.

No. 58. "*Uninvited guests.*" W. D. SADLER.

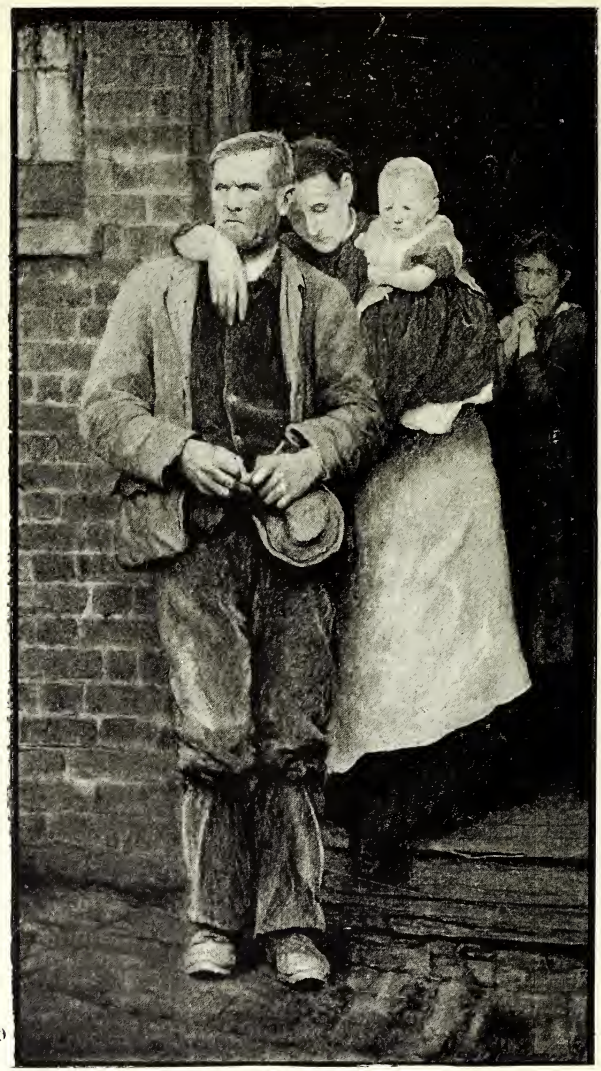
(*By permission of Messrs. Frost and Reed, Clare Street, Bristol, by whom an etching is to be published.*)



No. 71. *"The lass that loves a sailor."* YEEND KING. 56 × 59.

49 × 39.

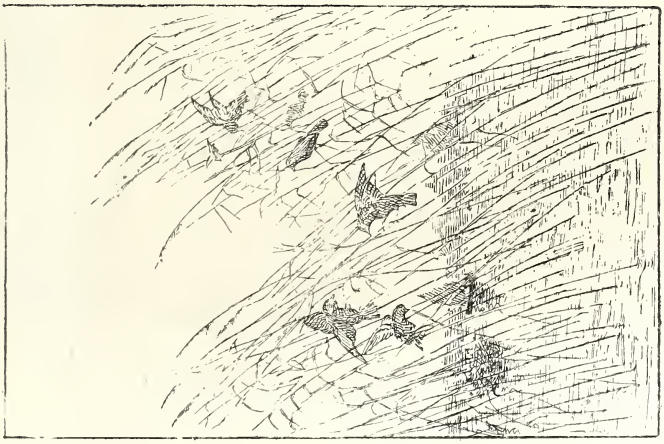
No. 72. "*Colonel J. W. Malco'm, M.P.*" W. W. OULESS, R.A.



83 × 49.

No. 77. "*On strike.*" HUBERT HERKOMER, R.A.

No. 80. "*Madame Antoinette Sterling.*" 49 × 34.
J. Doyle Penrose.



No. 73. "*Starlings roosting.*" 59 × 37.
William J. Laidlay.

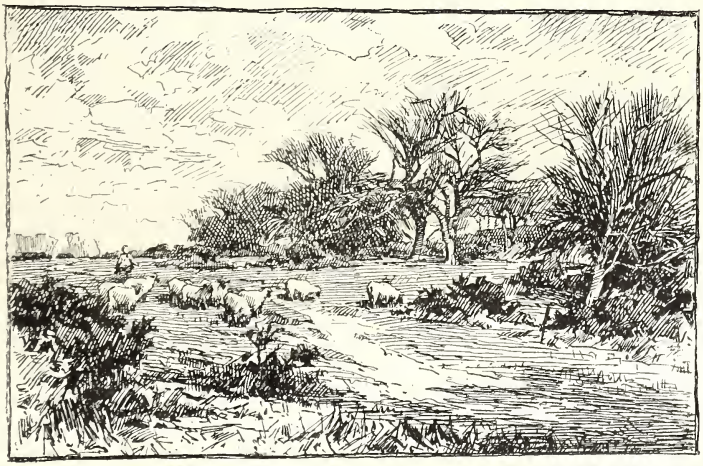
49 × 36.

No. 81. "*May*." Ernest A. Waterlow, A.

60 × 45.

No. 83. "*Old sea dogs.*" W. H. Y. TITCOMB.

GALLERY II.



40 × 60.

No. 104. "*The edge of the heath.*" A. GLENDENING, JUN.

No, **102.** "*Bolton Abbey and woods.*" J. MacWhirter, A. 38 × 53.

29 X 24.

No. 111. "*Little Lord Fauntleroy.*" JAMES SANT, R.A

12 X 15.

No. 110. "*African panthers.*" JOHN M. SWAN.

(By permission of Messrs. Boussod, Valadon, and Co.)

36 × 60.

No. **114.** "*A wreck from the Spanish Armada.*" FRANK WALTON.

"And made his ships a prey unto the sand,
That meant to prey upon another's land."—*Hakluyt.*

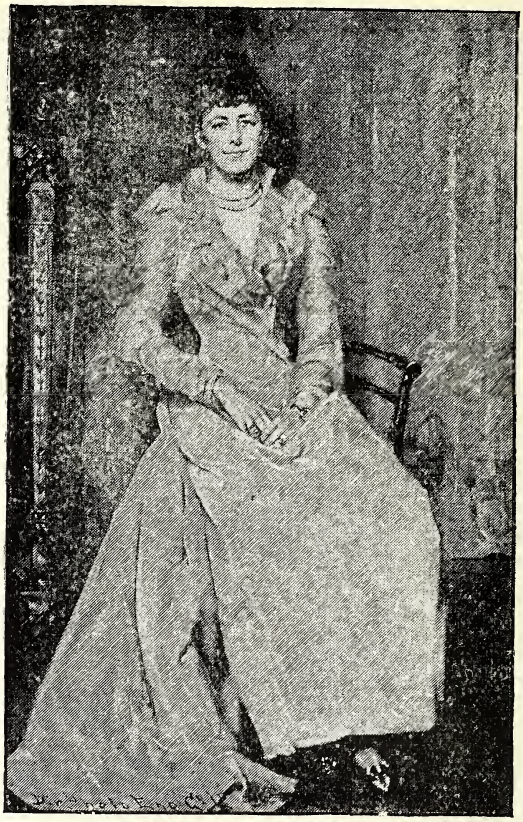
47 × 61.

No **115.** "*The crisis*" FRANK DICKSEE, A.

41 × 33.

No. 129. "*Love in winter.*" G. H. Boughton, A.

"The blackbird whistled to the thrush,
'Which way did bright-eyed Bella go?
Look, speckle-breast, across the snow,—
Are these her dainty tracks I see,
That wind beside the shrubbery?'"—*Austin Dobson.*



70 × 45.

No. 141. "*Mrs. George Coats.*" J. J. SHANNON.

36 × 60.

No. 142. "*Reedy mere and sunlit hills.*" ALFRED EAST.

39 × 42.

No. 145. "*Do you like butter?*" C. G. HARDS.

77 × 39.

No. 151. "*Mrs. John Crooke.*" T. C. GOTCH.

91 × 50.

No. **147.** "*Perseus and Andromeda.*" SIR F. LEIGHTON, BART., P.R.A.

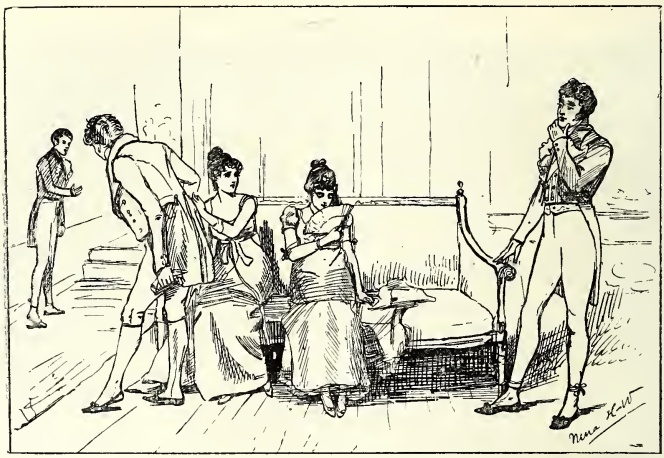
(*By permission of the Berlin Photographic Company, 43, New Bond Street, by whom a photogravure is to be published.*)

29 × 51.

No. **152.** "*Winter nightfall in the marshes.*" G. H. Boughton, A.

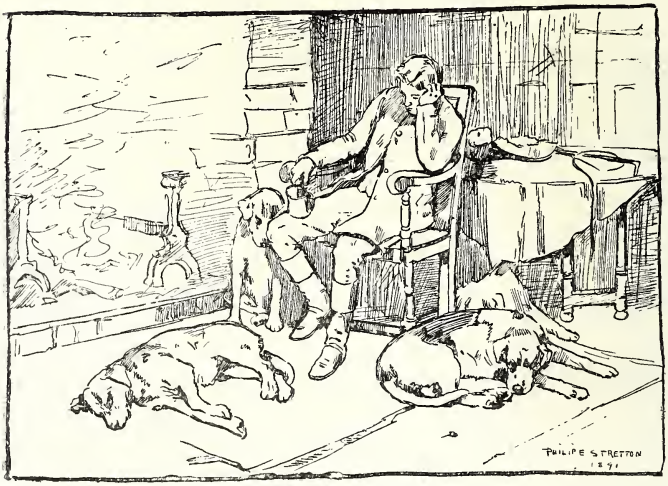
27 × 47.

No. **162.** "*The widow.*" F. D. Millet.



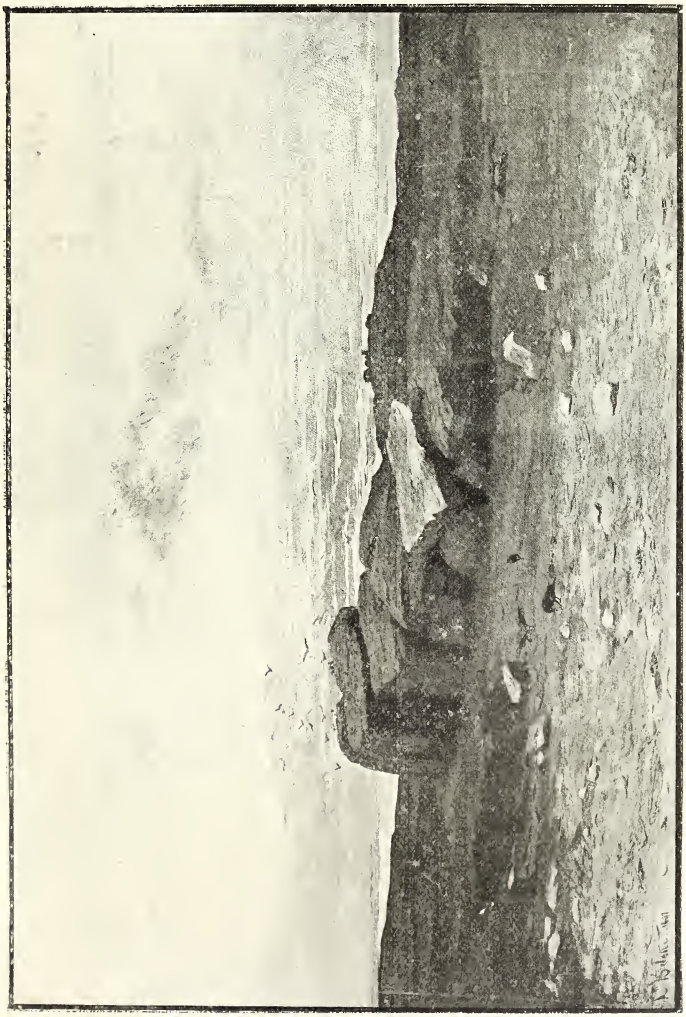
30 X 45.

No. 179. "*Noblesse oblige;*" *two more couples wanted.*"
JOHN HAYNES-WILLIAMS.



45 X 56.

No. 182. "*After the hunt.*" PHILIP E. STRETTON.



No. 187. "*An altar of unsculptured stone: 'A thing of ages gone.'*" ARNOLD HELCKE. 50 × 84.

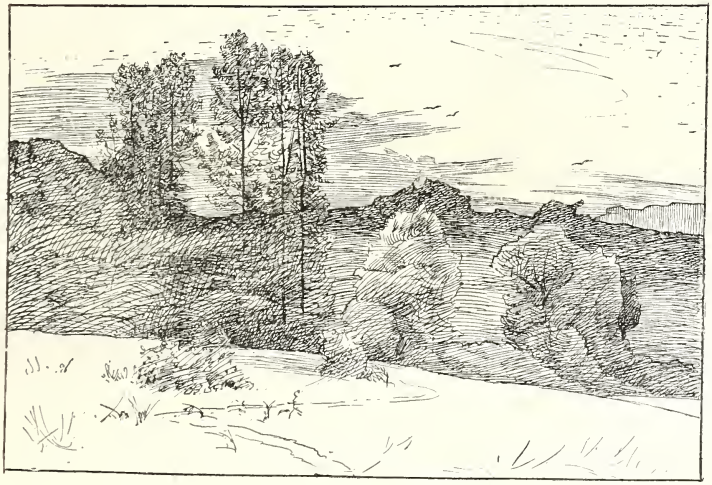
GALLERY III.

87 × 52.

No. **188.** "*Mrs. Charles Kettlewell.*" FREDK. GOODALL, R.A.

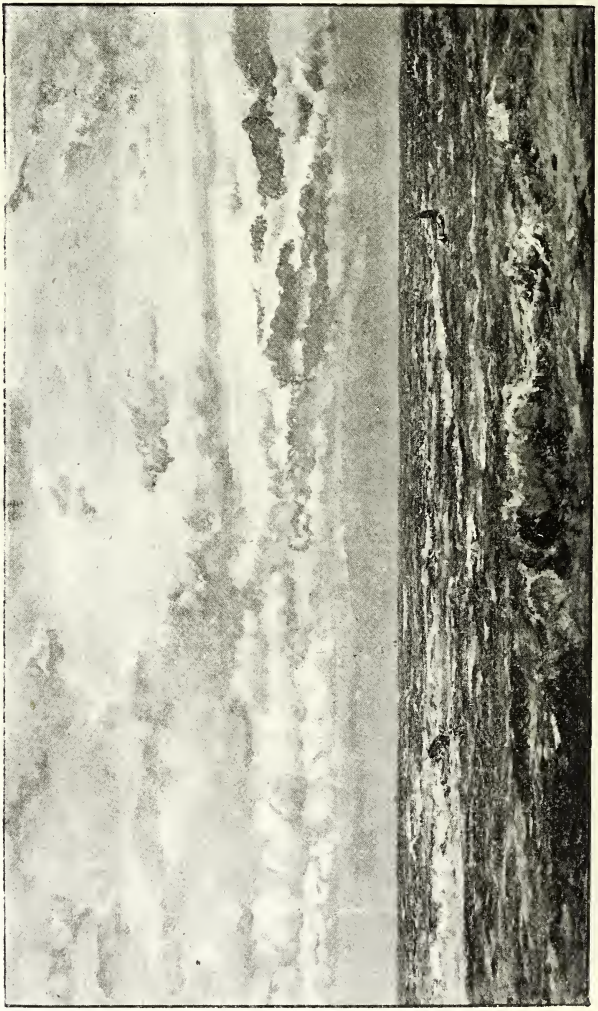
50 × 44.

No. **189.** "*Miss Florence Sabine Pasley.*" HARRINGTON MANN.

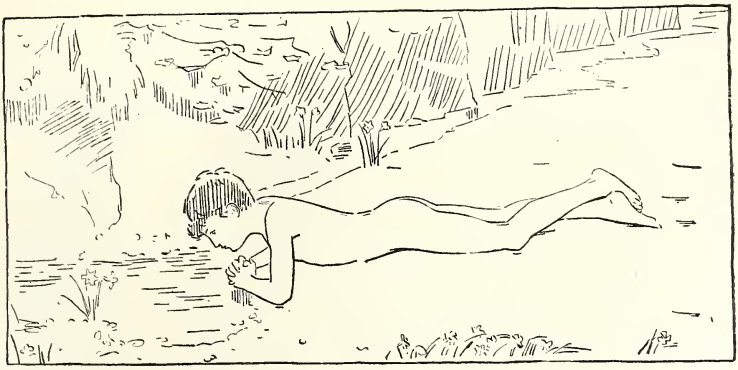


46 × 76.

No. **197.** "*Sunrise in the Severn valley.*" MATTHEW R. CORBET.



No. 192. "*The setting sun now gilds the eastern sky.*" HENRY MOORE, A. 36 × 61.

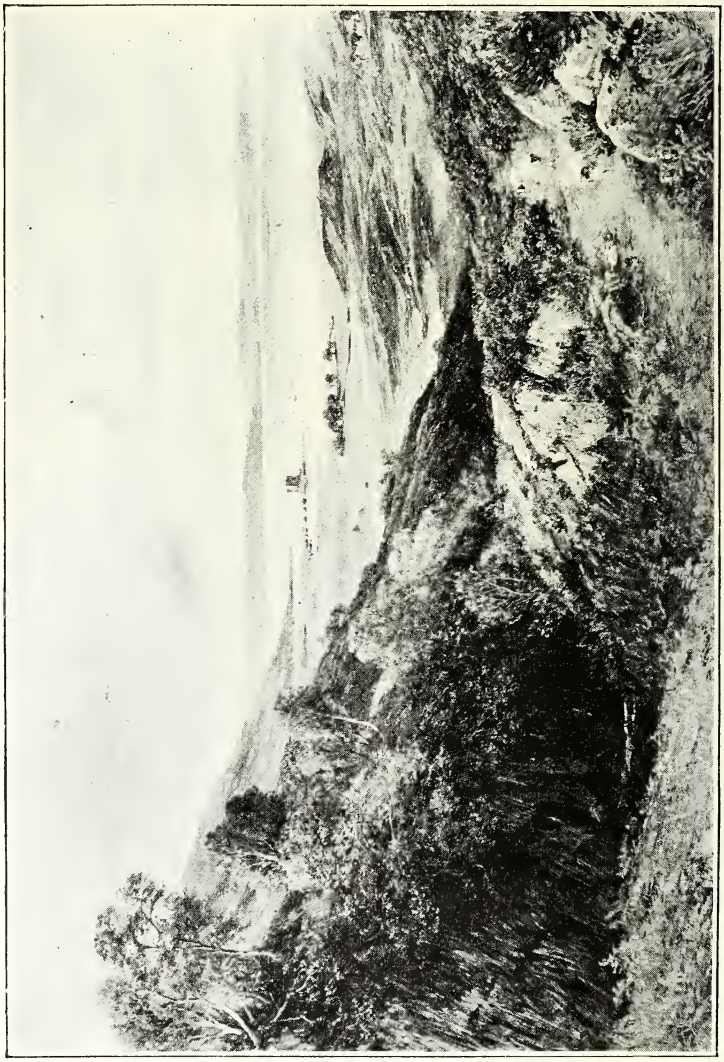


39 × 78.

No. 201. "*Far away in some region old.*" LAURENCE SCOTT.

6 ft. × 8 ft. 6.

No. 200. "*A winter's night.*" NIELS M. LUND.

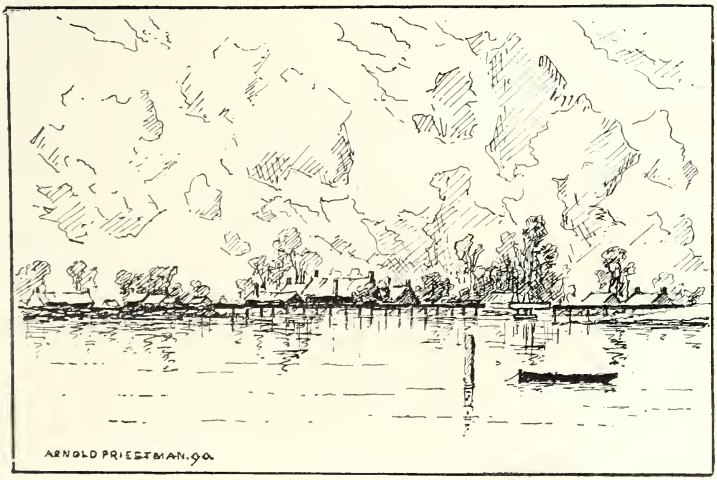


No. 204. "*A Highland bay.*" JOHN MACWHIRTER, A.

40 × 59.

40 × 60.

No. 210. "*The bridge.*" DAVID MURRAY, A.

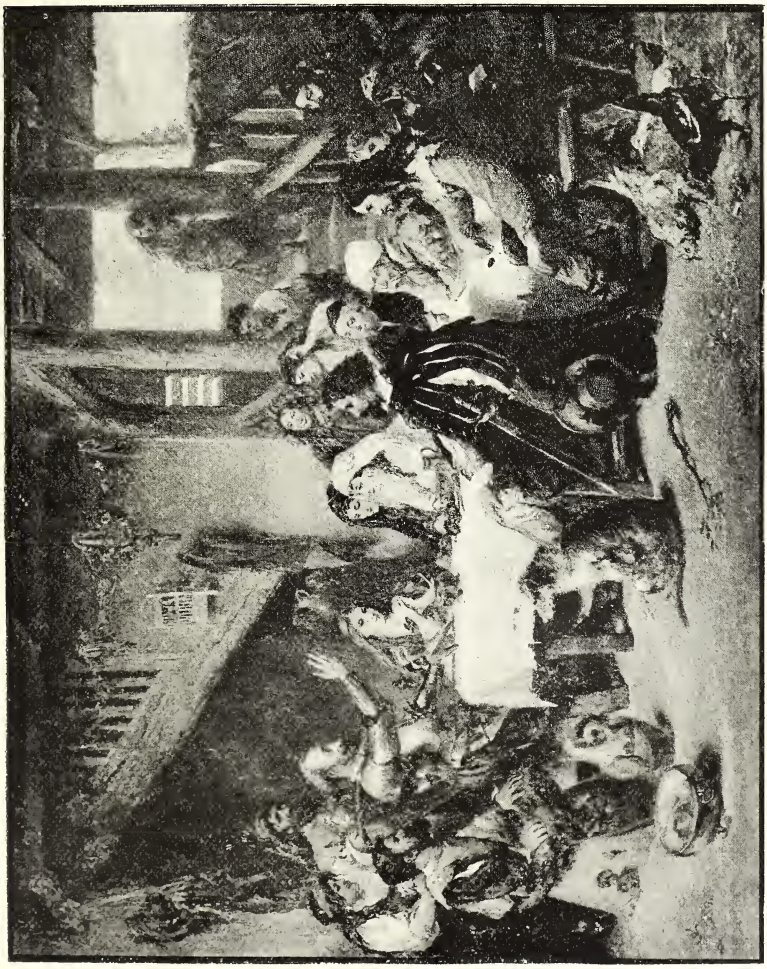


30 × 43.

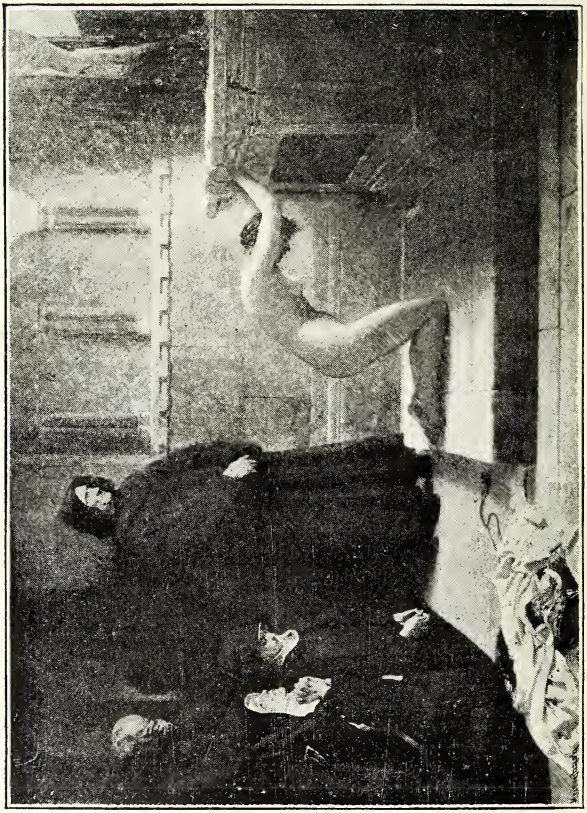
No. 213. "*Lake Lothing, Lowestoft.*" ARNOLD PRIESTMAN.

31 × 25.

No. 219. "*Lucy's flittin'*." THOMAS FAED, R.A.



No. 225. "*Don Quixote discourses upon arms and letters to the company at the inn*"—*book iv. chap.* 10.
43 × 60.
SIR JOHN GILBERT, R.A.



No. 226. "*St. Elizabeth of Hungary's great act of renunciation.*" P. H. CALDERON, R.A. 59 × 83.

62 × 90.

No. **227.** "*In a Derbyshire dale.*" YEEND KING.

60 × 76.

No. **228.** "*Portraits.*" JOHN CHARLTON.

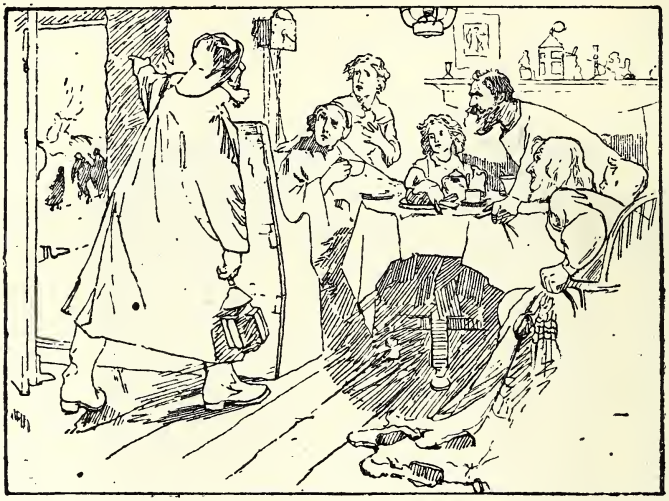
79 × 59.

No. 232. "*Return of Persephone.*" SIR F. LEIGHTON, BART., P.R.A.

(*By permission of the Fine Art Society, the owners of the copyright.*)

76 × 36.

No. 236. "*Hail Mary!*" MARIANNE STOKES.



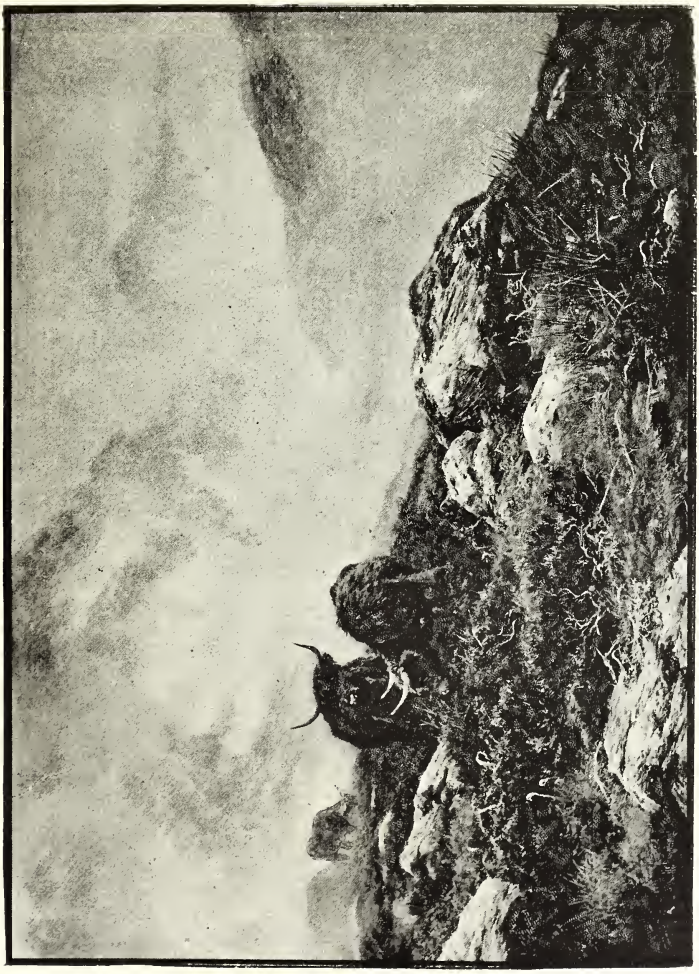
57 × 76.

No. **240.** "*Called to the lifeboat.*" ALBERT STARLING.

56 × 35.

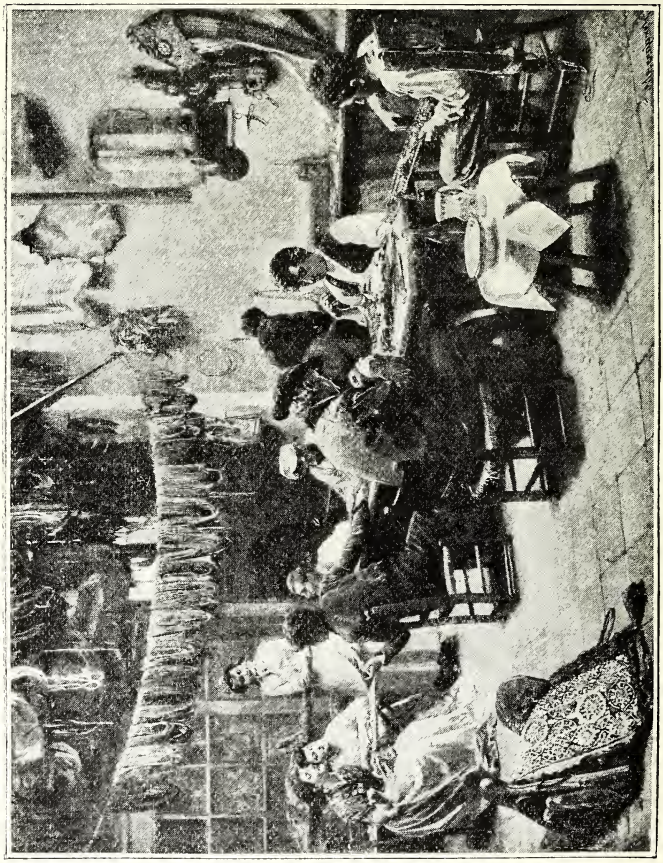
No. **231.** "*Grace.*" SIR J. E. MILLAIS, BART., R.A.

An engraving of this picture is to be published by Messrs. Arthur Tooth & Son, Haymarket, W., the owners of the copyright.)



No. 238. "*Morning mists.*" PETER GRAHAM, R.A.

49 × 69.



No. 243 "*Making harness in Seville.*" J. B. Burgess, R.A. 33 × 43.

77 × 50.

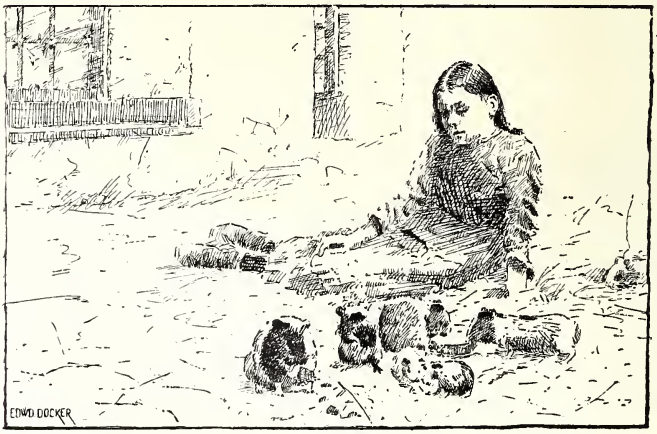
No. 251. "*Dutch fish-carriers.*" ALFRED HITCHENS.

40 × 72.

No. 253. "*A ploughing match, Cornwall.*" WILLIAM B. FORTESCUE.

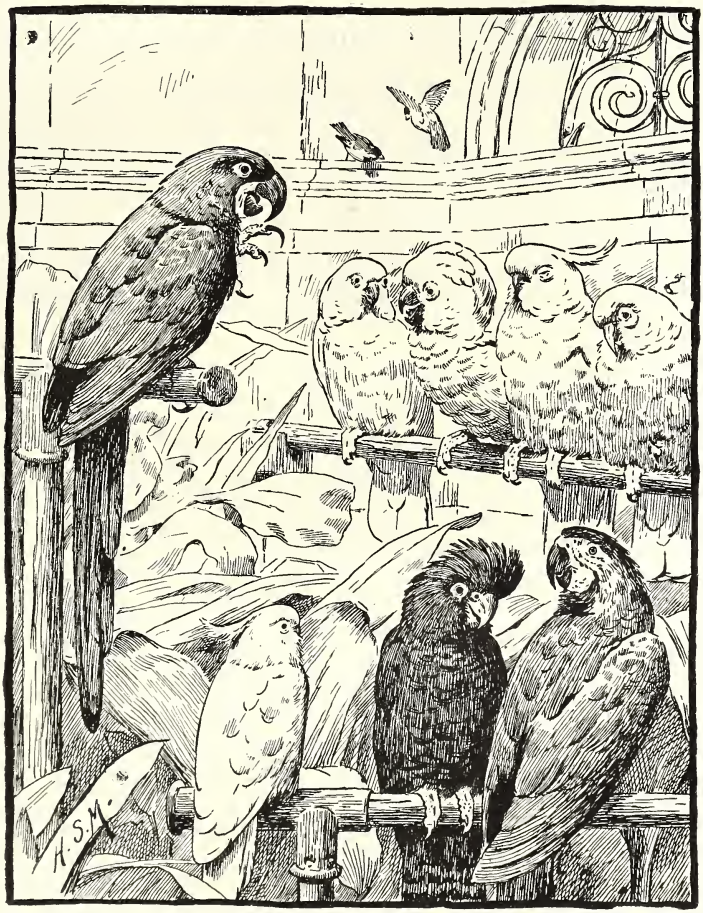
33 × 25.

No. 257. "*The sweetest beggar that e'er asked for alms.*"—Longfellow.
W. P. Frith, R.A.



24 × 36.

No. 260. "*Playmates.*" Edward Docker.



44 × 34.

No. 259. "*A select committee.*" H. STACY MARKS, R.A.

31 × 52.

No. 267. "*Autumn morning.*" Diploma work. VICAT COLE, R A.

29 × 24.

No. 269. "*Mrs H Terry.* JAMES SANT, R.A.

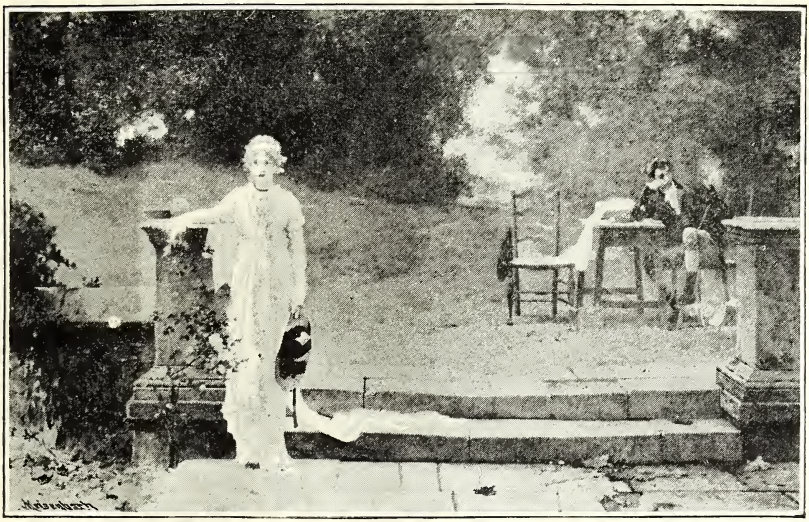
38 × 72.

No. 272. "*A corner of the fair.*" C. COLLINS.

77 × 53.

No. 274. "*The mother.*" EDWARD E. SIMMONS.

No. 275. "*The fleecy charge.*" T. Sidney Cooper, R.A. 47 × 72.



38 × 62.

No. 276. "*A passing cloud.*" MARCUS STONE, R.A.

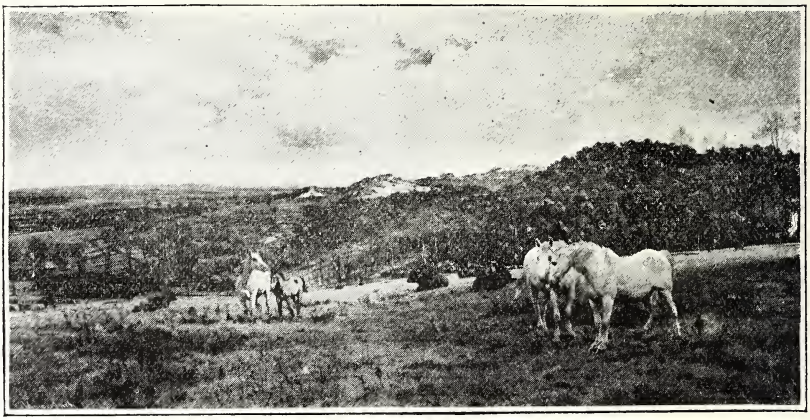
(*By permission of Mr. Arthur Lucas, 31, New Bond Street, by whom an engraving will be published.*)

32 × 44.

No. 282. "*An enigma.*" W. Q. ORCHARDSON, R.A.

45 × 33.

No. **283.** "*Silvia.*" JOHN PETTIE, R.A.



36 × 72.

No. **288.** "*A gleamy day, Picardy.*" H. W. B. DAVIS, R.A.

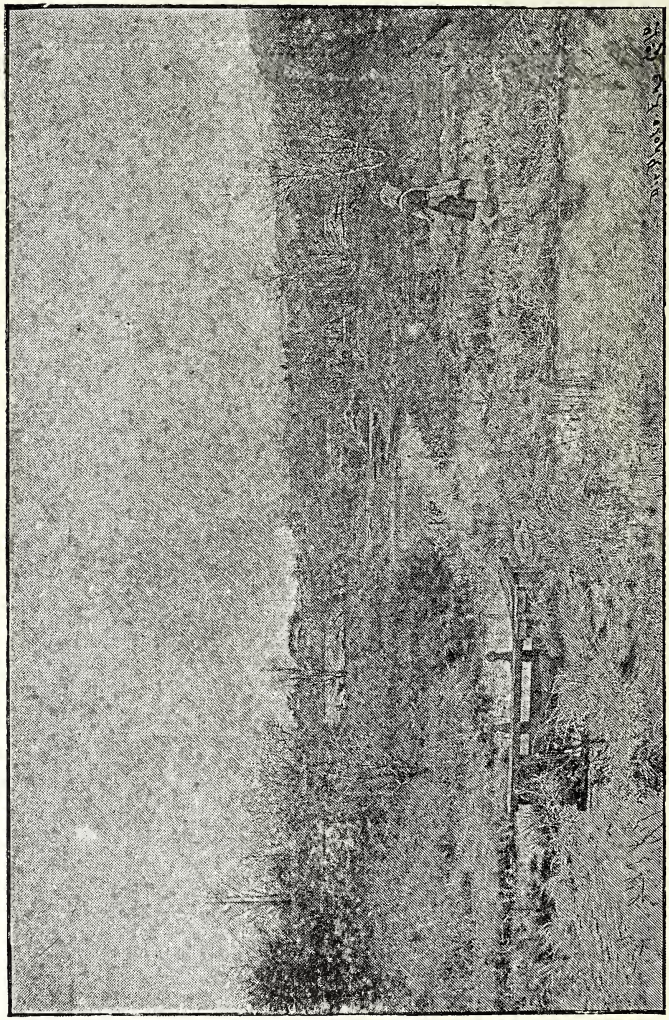
5 ft. × 10 ft.

No. **292.** "*Summer.* W. Reynolds Stephens.

This design has been executed for the Royal Academy as a mural decoration in the Refreshment Room of the Exhibition Galleries.

34 × 51.

No. **297.** "*Portrait.*" John Longstaff.

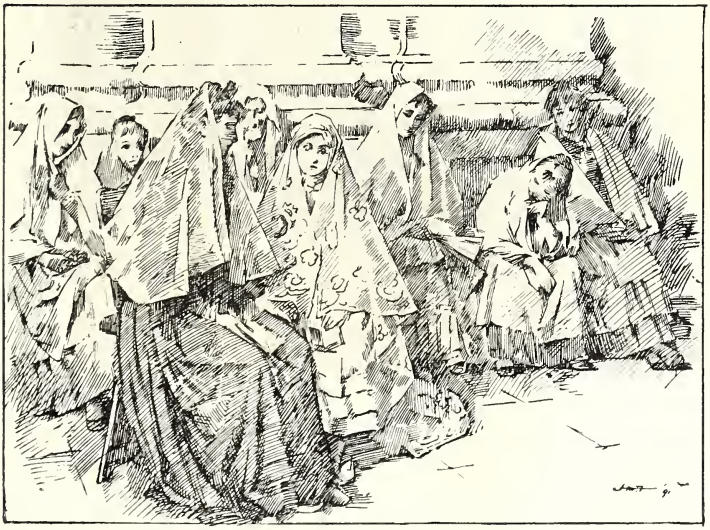


No. **293.** "*Lingering autumn.*" SIR J. E. MILLAIS, BART., R.A. 48 × 72.

(An etching by M. Chauvel is to be published by Messrs. Arthur Tooth and Sons, Haymarket, W., the owners of the Copyright.)

72 × 48.

No. 296. "*Jeanie and Koten, daughters of T. Jefferies, Esq.*" W. LLEWELLYN.



37 × 51.

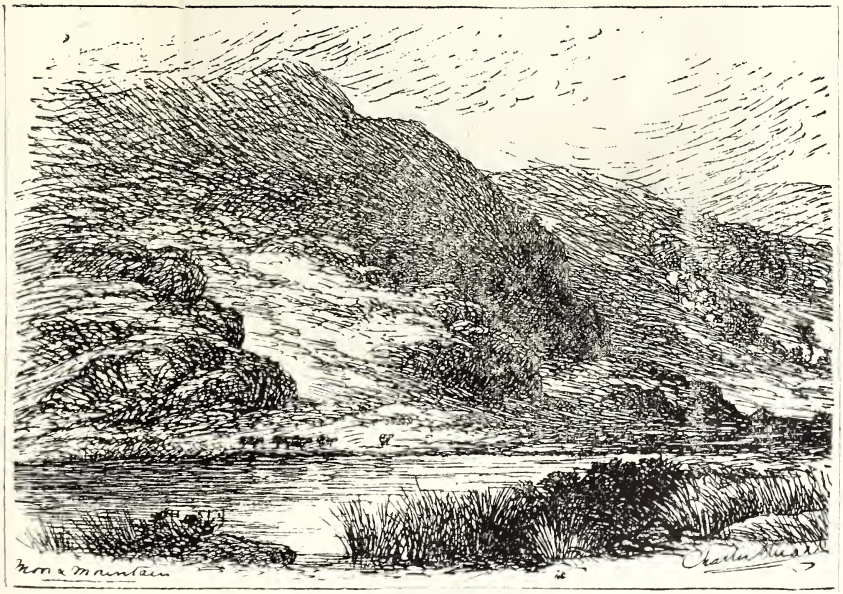
No. 303. "*Una Cresima: the confirmation of a child, Venice.*" S. MELTON FISHER.

27 × 22.

No. 304. "*The Lady Katherine Thynne.*" G. F. WATTS, R.A.

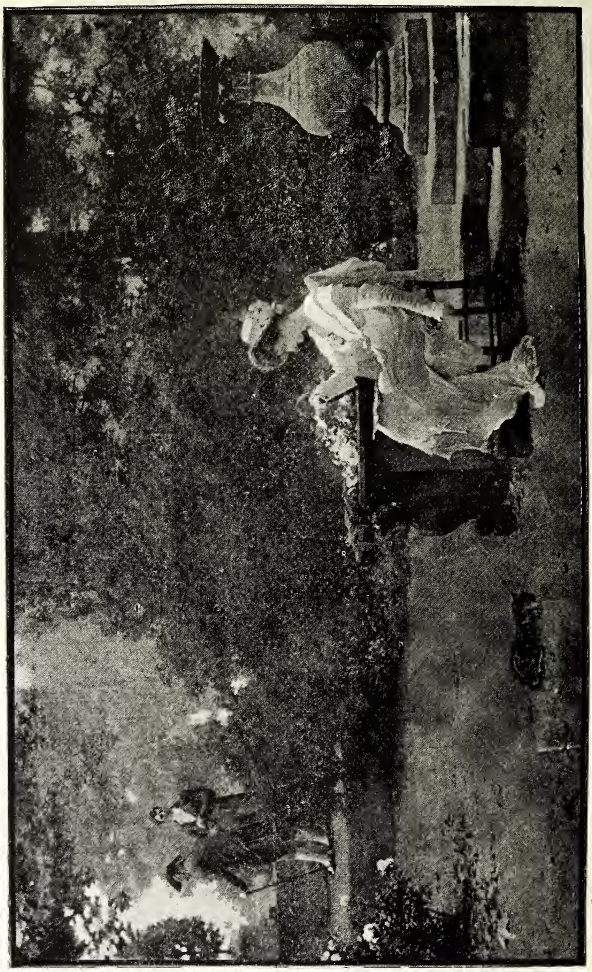
52 × 42.

No. 311. "*Mrs. Frank Barratt.*" VAL C. PRINSEP, A.



48 × 72.

No. 346. "*Moor and mountain.*" CHARLES STUART.



36 × 60.

No. **325.** "*Love at first sight.*" MARCUS STONE, R.A.

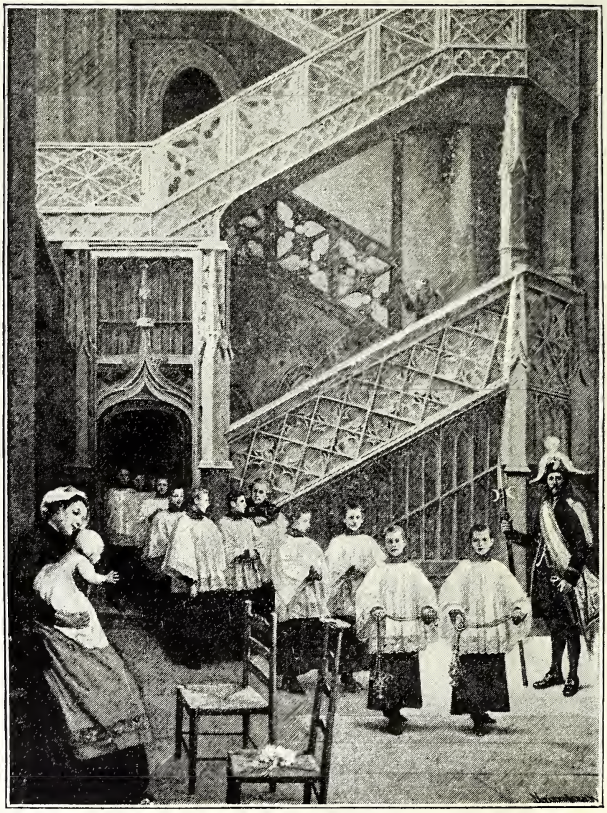
(*By permission of Messrs. Frost & Reed—Fine Art Publishers, Bristol—the owners of the copyright, by whom an engraving is to be published.*)

42 × 60.

No. **332.** "*The morning of Waterloo: Napoleon's headquarters.*" ERNEST CROFTS, A.
(*By permission of Messrs. Arthur Tooth & Sons, Haymarket, W., the owners of the copyright.*)

50 × 30.

No. **343.** "*An angler.*" J. T. NETTLESHIP.



41 × 30.

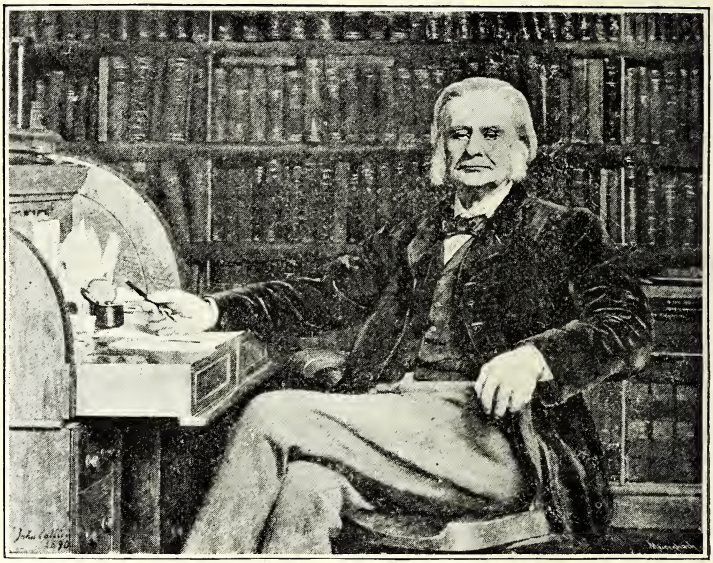
No. 324. "*Les enfants de chœur, Rouen Cathedral.*" WILLIAM F. YEAMES, R.A.

35 × 27.

No. 311. "*Mrs. Downing.*" C. P. DOWNING.

36 × 28.

No. 339. "*Mary.*" W. MOUAT LOUDAN.

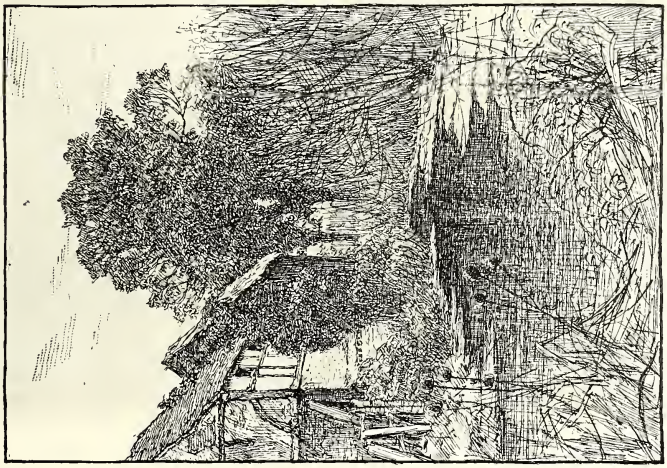


43 × 55.

No. 333. "*Professor Huxley.*" HON. JOHN COLLIER.

24 × 19.

No. 388. "*Writing a message to St. Helena.*" EYRE CROWE, A.



No. 392. "*A silent pool.*" EDWARD W. WAITE.
49 × 35.

No. 368. "*Granny's may-blossom.*"
G. HILLYARD SWINSTEAD.
44 × 43.

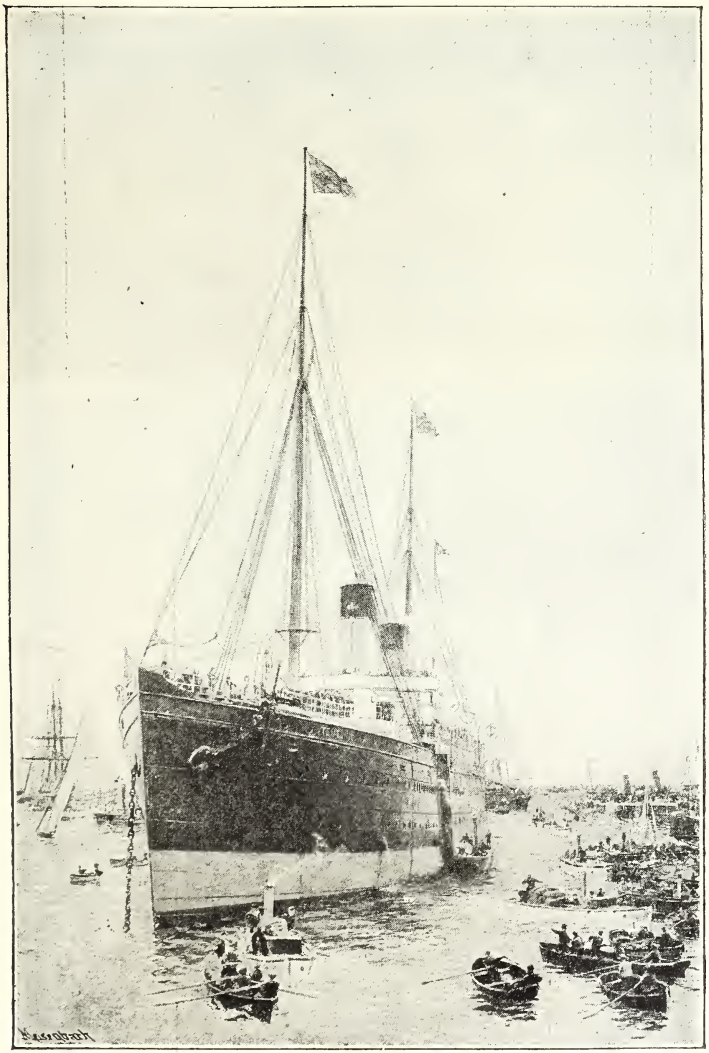
35 × 72.

No. 395. "*West Highlanders.*" H. W. B. Davis, R.A.

24 × 18.

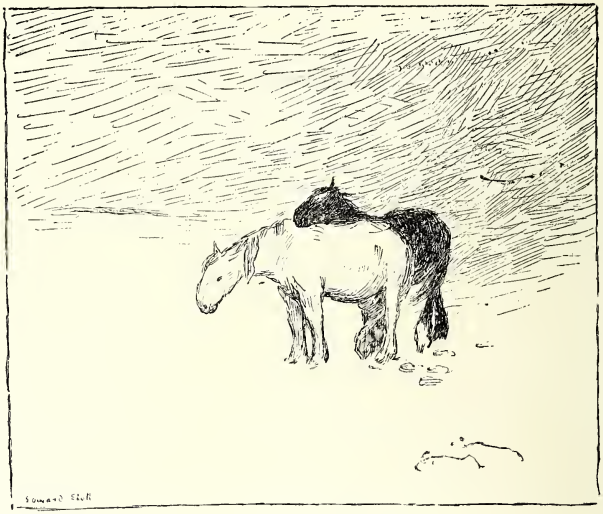
No. 397. "*Miss Lydia Leslie at her lessons.*" G. D. Leslie, R.A.

GALLERY V.



59 × 39.

No. 407. "*Spithead*," 4th August, 1889: H.I.M. the Emperor of Germany and H.R.H. the Prince of Wales inspecting the *Teutonic*, mercantile armed cruiser, White Star Line. W. L. Wyllie, A.



20 X 24.

No. 410. "*Snowstorm.*" EDWARD STOTT.

47 X 24.

No. 413. "*A flower merchant.*" KATE PERUGINI.

64 X 102.

No. 422. "*One-and-twenty.*" SAMUEL E. WALLER.

(By permission of Messrs. Dowdeswell, 160, New Bond Street, the owners of the copyright, for whom an engraving is in progress.)

56 × 39.

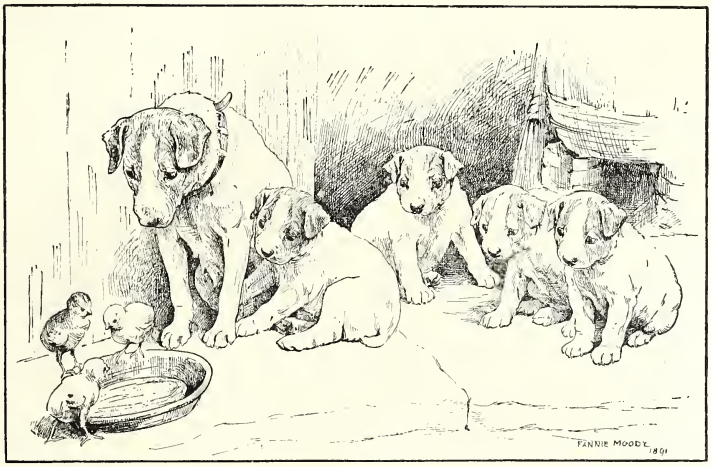
No. 432. "*Glen Birnam.*" SIR J. E. MILLAIS, BART., R.A.

No. 438. "*Oban regatta*, 1890." COLIN HUNTER, A.] 29 × 59.

No. **442.** "*A willing hand.*" FRED MORGAN. 38 × 43.

41 × 28

No. **444.** "*A game of 'old maid.'*" ELIZABETH FORBES.



16 × 26.

No. 448. "*Innocents abroad.*" FANNIE MOODY.

30 × 37.

No. 455. "*Consulting the witch.*" FRED ROE.

90 × 54.

No. 453. "*Mrs. X——.*" HUGH DE T. GLAZEBROOK.

49 × 62.

No. **464.** "*Miss Katie Mockford.*" F. MARKHAM SKIPWORTH.

40 × 70.

No. **465.** "*Banks of the Ouse.*" THE LATE KEELEY HALSWELLE.

40 X 28.

No. 467. "*Angela Vanbrough.*" EDWIN LONG, R.A.

60 X 50.

No. 468. "*Summer has gone on swallows' wings.*" FRANK WALTON.

No. 475. "*Ulysses and the sirens.*" J. W. Waterhouse, A.

38 × 78.

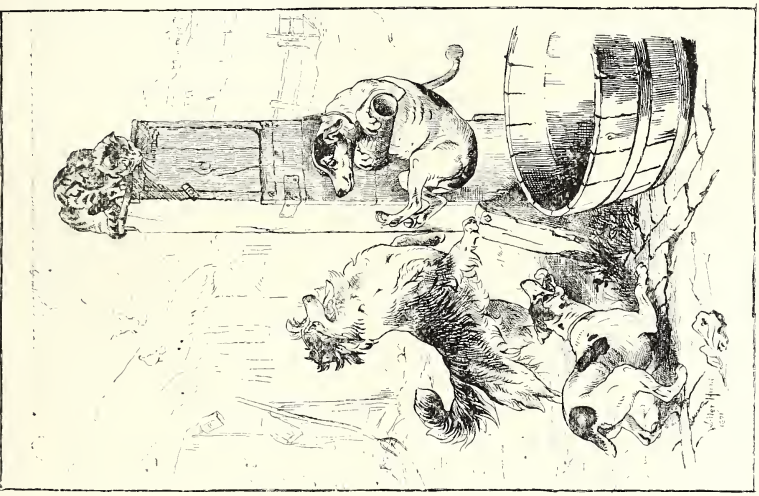
No. 473. "*A posy from the Rialto.*" 38 × 22.
ELLEN MONTALBA.

No. 480. "*Haden Watkins.*" 44 × 34.
T. BLAKE WIRGMAN.

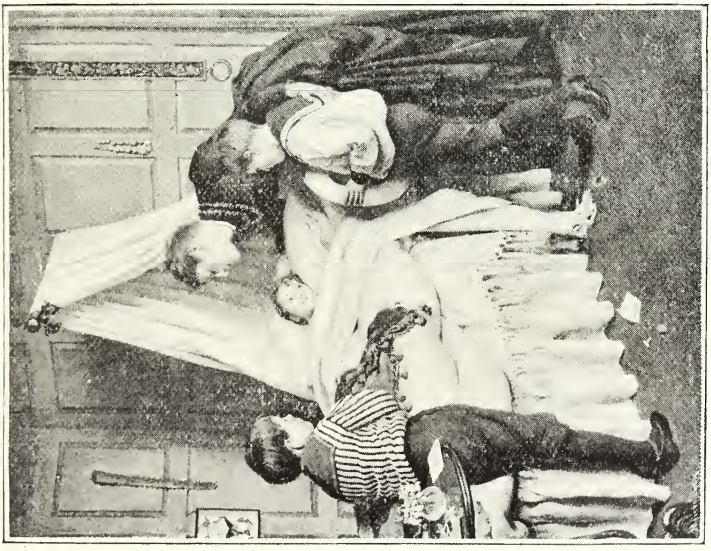
No. 488. "*Locked out.*" ALICE G. BROWN. 36 × 24

No. 486. "*Mrs. James Macandrew.*" LOUISA STARR CANZIANI. 43 × 54

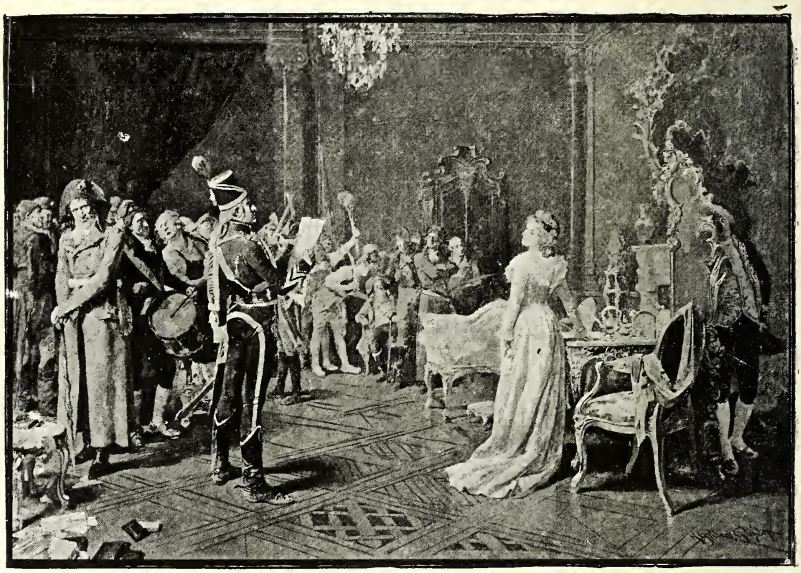
GALLERY VI.



No. 517. "*Frustrated.*" WALTER HUNT. 68 × 44.



No. 508. "*Playmates.*" JOSEPH CLARK. 34 × 26.



51 × 64.

No. **511.** "*Proscribed: an incident in the French Revolution*, 1796."
H. GILLARD GLINDONI.

80 × 96.

No. **516.** "*Attack of the Macdonalds at Killiecrankie*, 1689." HARRINGTON MANN.

No. 515. "*The isles of Loch Lomond.*" FREDK. GOODALL, R.A. 64 × 95.

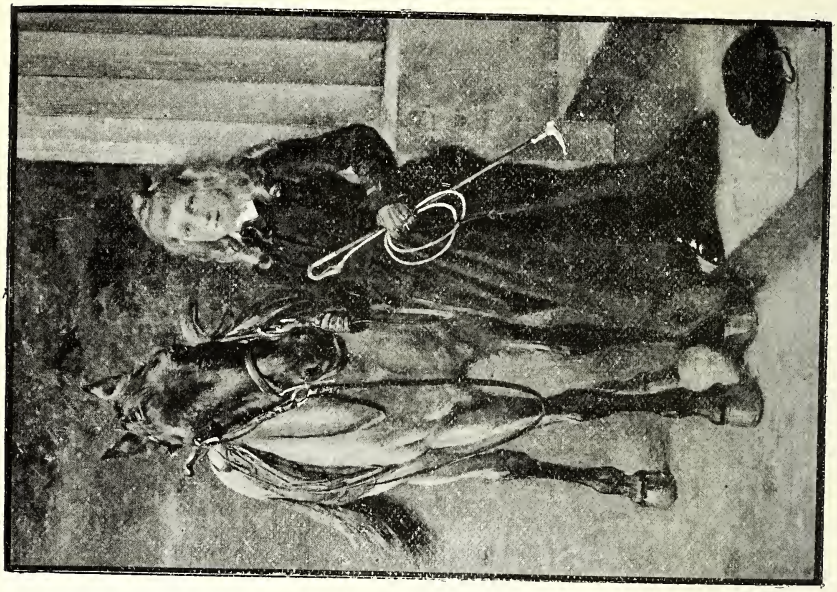
83 × 45.

No **518.** "*Sir Cecil Clementi Smith, K.C.M.G., Governor of the Straits Settlements.*" J. C. HORSLEY, R.A.

48 × 72.

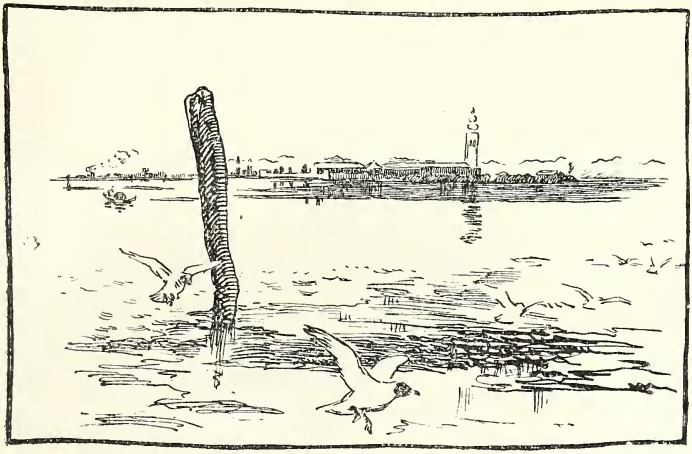
No. **519.** "*Gorse.*" DAVID MURRAY, A.

"The path with laughing furze o'errun,
When bursting seed-bells crackle in the sun."



No. 535. "*Helen Bryant and her pony 'Buttercup.'*" 66 × 46.
MARY L. WALLER.

No. 527 "*The toy-shop.*" T. B. KENNINGTON. 55 × 45.

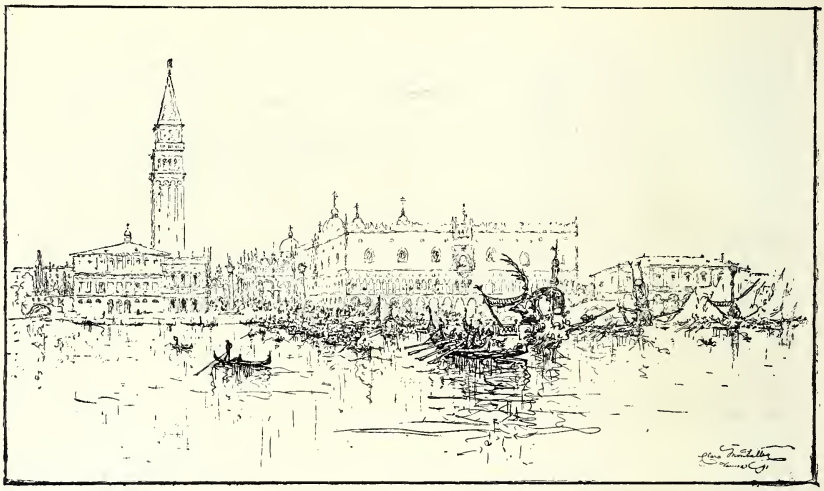


No. 536. "*Venice, from the Lido.*" BRYAN HOOK. 30 × 40.

60 × 42.

No. 558. "*Lay thy sweet hand in mine and trust in me.*"—Tennyson. E. BLAIR LEIGHTON.

(*By permission of the owner of the copyright.*)



30 × 52.

No. 543. "*A royal escort, Venice*, 1889." CLARA MONTALBA.

56 × 43.

No. 560. "*Through the woods.*" ERNEST PARTON.

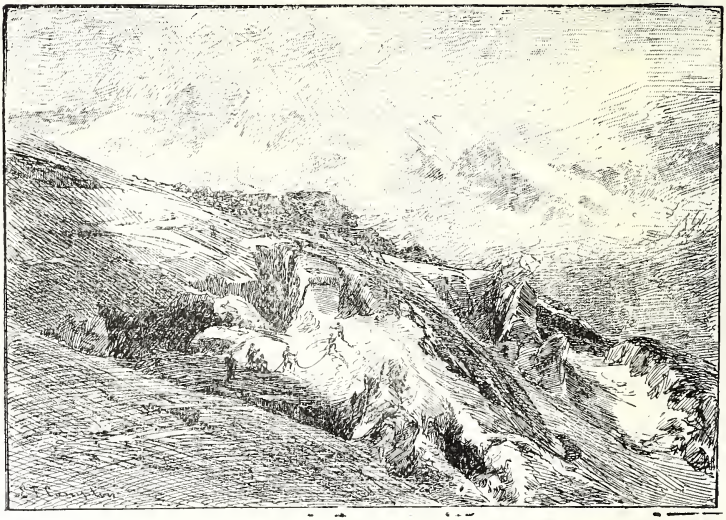
No. 589. "*February.*" J. L. PICKERING. 38 × 60.

No. 611. "*Playmates.*" GEORGE PIRIE. 20 × 36.

No. 630. "*Iona.*" COLIN HUNTER, A. 27 × 47.

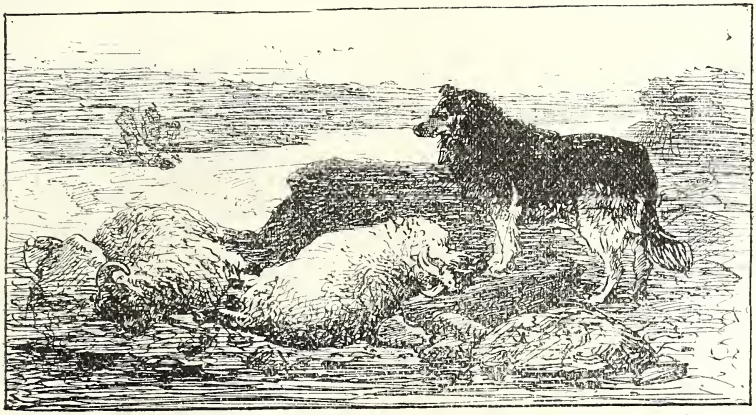
30 × 21.

No. 612. "*Early arrivals.*" W. H. PARTIETT.



30 × 41.

No. 617. *Piz Bernina.*" EDWARD T. COMPTON

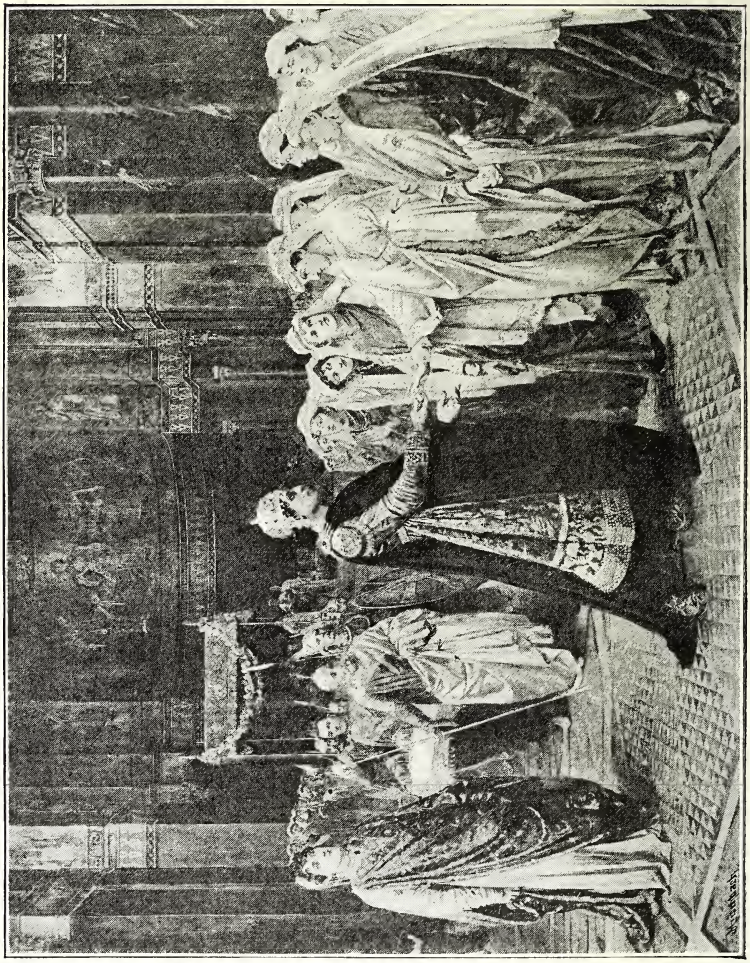


25 × 40.

No. **655.** "*Morning after the storm.*" J. S. NOBLE.

48 ×172.

No. **645.** "*Through the morning mist.*" ADRIAN STOKES.



No. 649. "*The Emperor Theophilus chooses his wife*: A.D. 829." VAL C. PRINSEP, A. 65 × 85.

63 × 78.

No. 667. "*Saul and David: vide Browning's 'Saul.'*" ERNEST NORMAND.

30 × 25.

No. 666. "*Sheila.*" HENRY J HUDSON.

No. 664. "*La Cigale.*" H. KAE. 59 × 41.

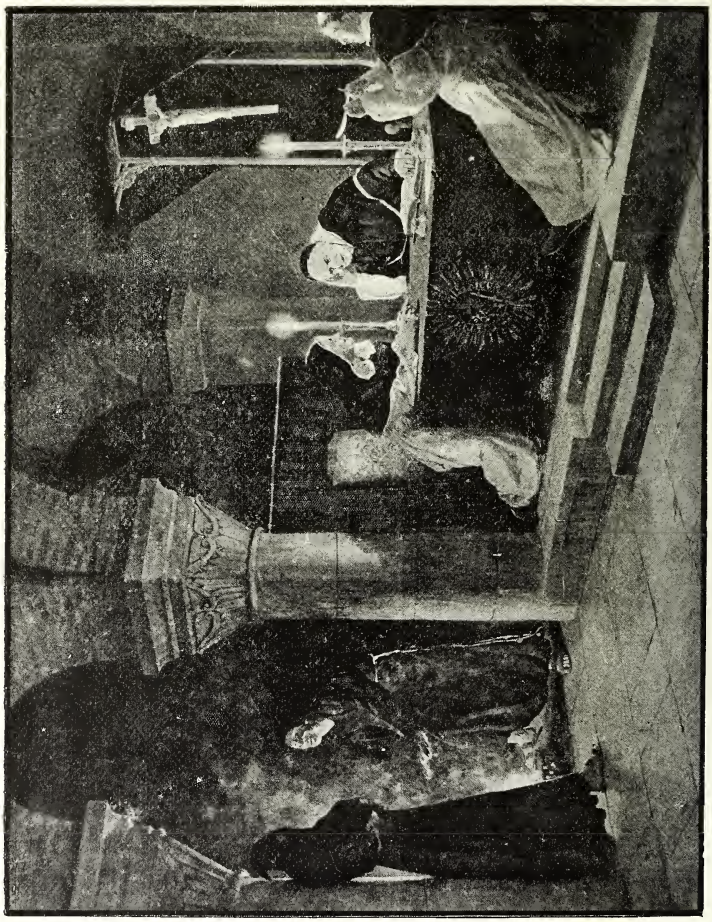
GALLERY VIII.

43 × 54.

No. 685. "*The ordination of elders in a Scottish church.*" J. H. LORIMER.

No. 690. "*Manchester ship canal: works in progress at Eastham, September* 1890." B W. LEADER, A. 50 × 84.

(*By permission of Messrs. Thos. Agnew & Sons, Old Bond Street, the owners of the copyright.*)



No. 696. *"Waiting for the accused."* HON. JOHN COLLIER. 44 × 56.

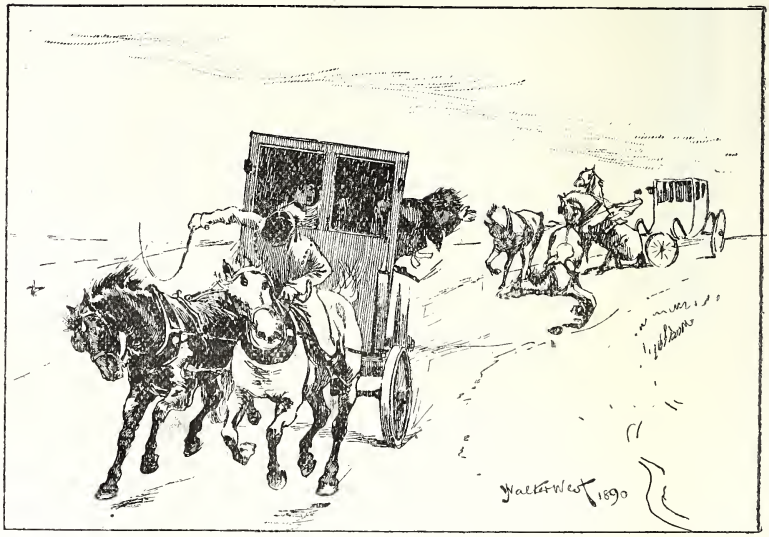
65 × 44.

No. 697 "*Eventide: Nidderaale.*" J. BUXTON KNIGHT.

30 × 40.

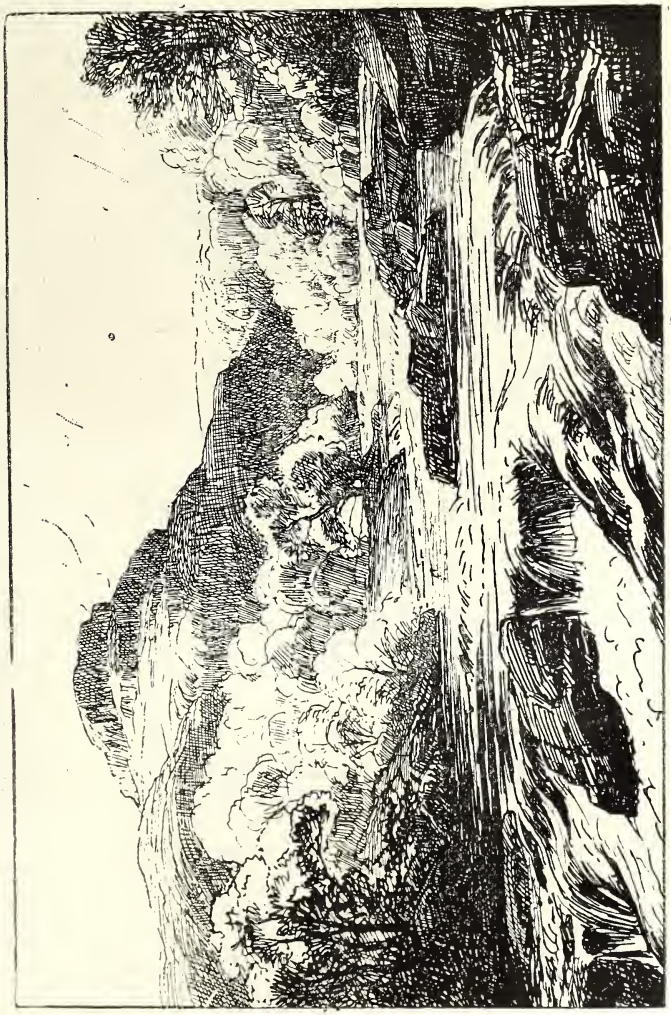
No. 695. "*Una and the lion.*" ARTHUR T. NOWELL.

"Still when she slept he kept both watch and ward."—'*Faerie Queene.*'

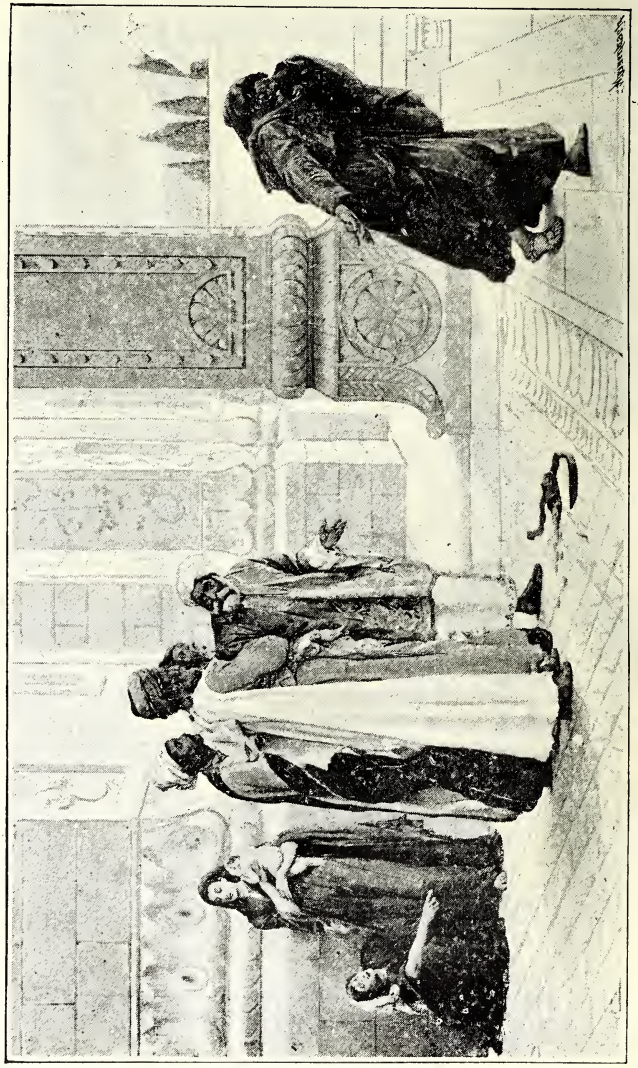


24 × 36.

No. 702. "*To Gretna Green.*" J. WALTER WEST.



No. 703. "*The falls o Tummel, Perthshire.*" CHARLES E. JOHNSON. 40 × 60.



No. 705. "*Judas*": "Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself."—*Matt.* xxvii. 3. FRANK W. W. TOPHAM.

56 × 96.

No. 714. "*The mountain of the winds,*" FRANK DICKSEE, A. 77 × 100.

48 × 63

No. 725. "*In the midst of life we are in death.*" CAROLINE GOTCH.

28 × 36.

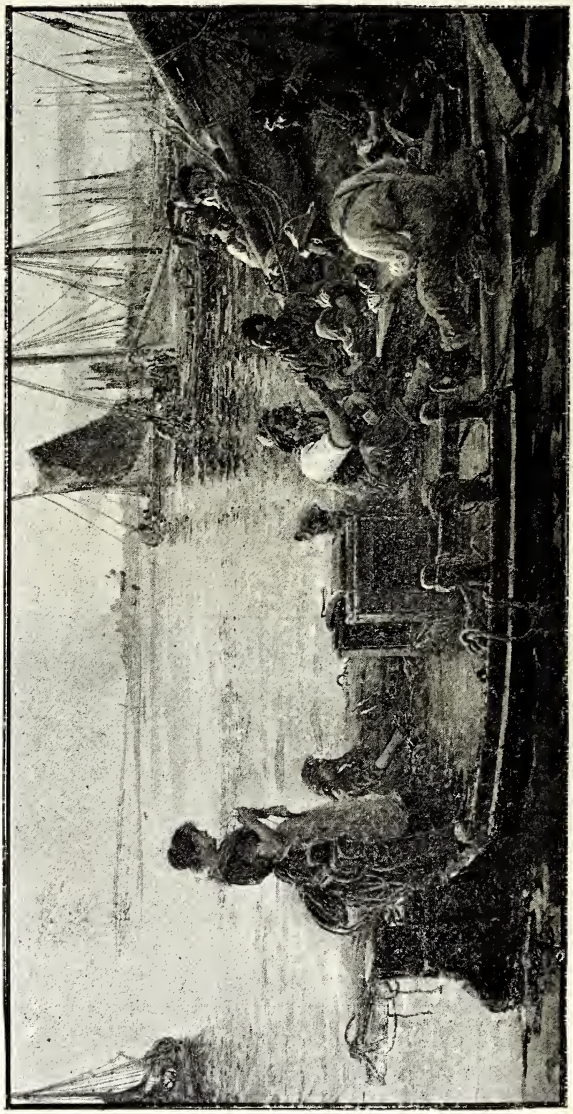
No. 731. "*The troubadour.*" G. SHERIDAN KNOWLES.

48 × 63.

No. 740. "*Sharing fish.*" T. C. GOTCH.

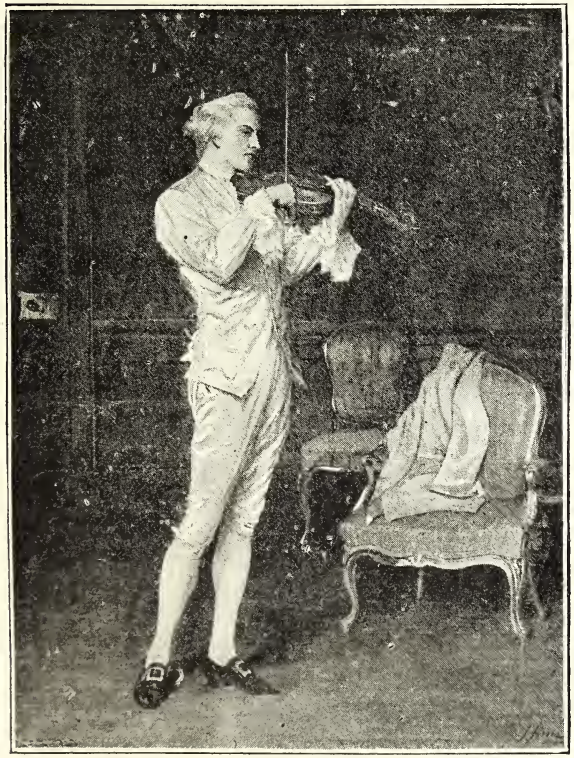
37 × 57.

No. 743. "*In a fix.*" ALFRED W. STRUTT.



No. 759. "*High, low, Jack, and the game.*" HAMILTON MACALLUM. 36 × 72.

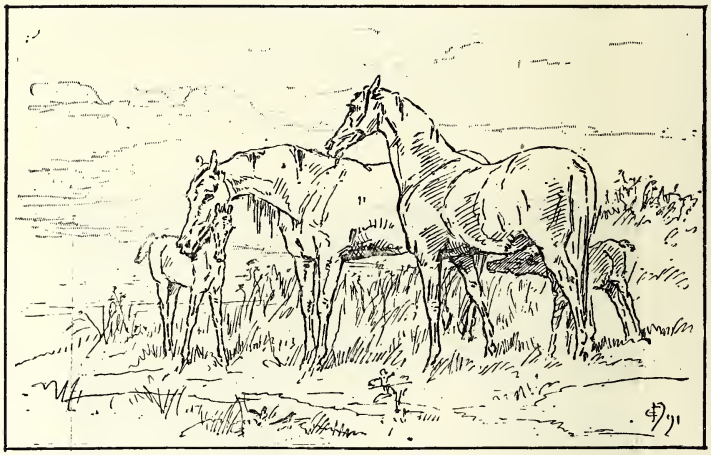
GALLERY IX.



24 × 18.

No. 821. "*The violinist.*" J. PETTIE, R.A.

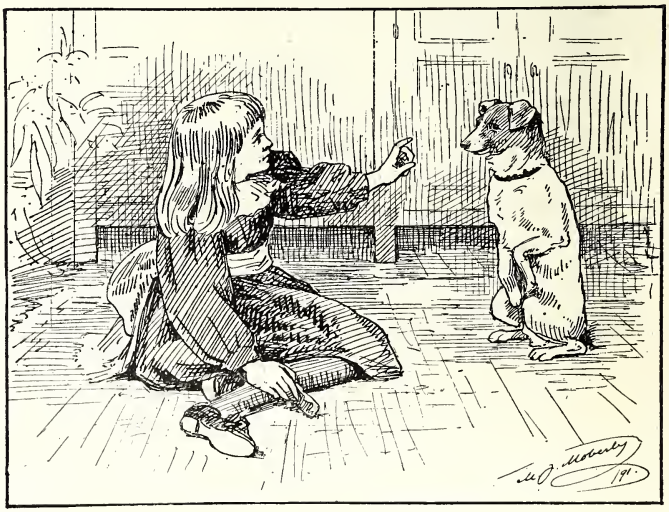
GALLERY X.



30 × 40.

No. 971. "*British Matrons.*" EDWIN DOUGLAS.

(*An engraving of this picture to be published by the Autotype Co., owners of the copyright.*)

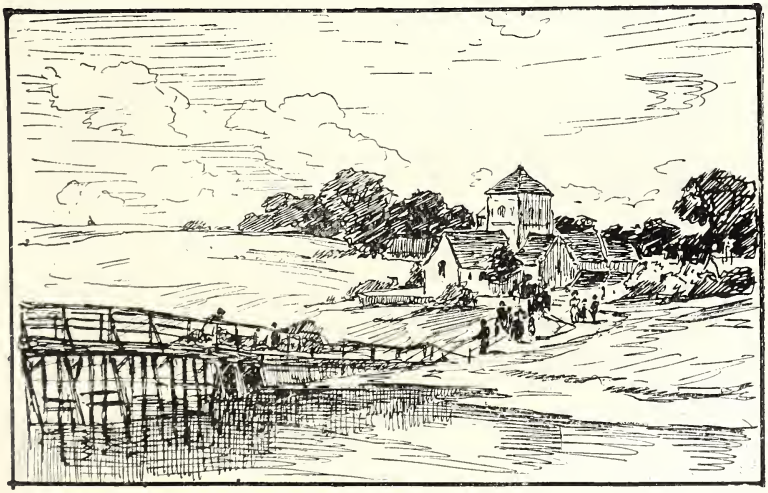


24 × 32.

No. 975. "*A lesson of patience.*" MARIQUITA J. MOBERLY.

44 × 64.

No. 978. "*A winter harvest.*" F. STUART RICHARDSON.



42 × 60

No. 995. "*Sunday evening.*" J. AUMONIER.

95 × 65.

No. **988.** "*The judgment of Paris.*" SOLOMON J. SOLOMON.

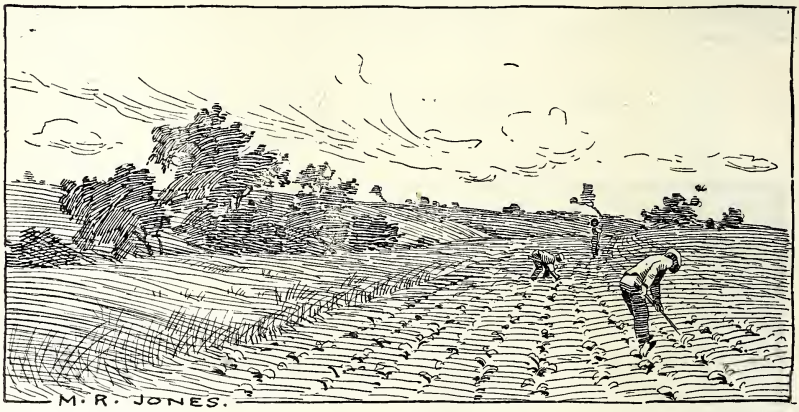
35 × 60.

No. 1006. "*Taming a Shrew.*" WILLIAM STRUTT.

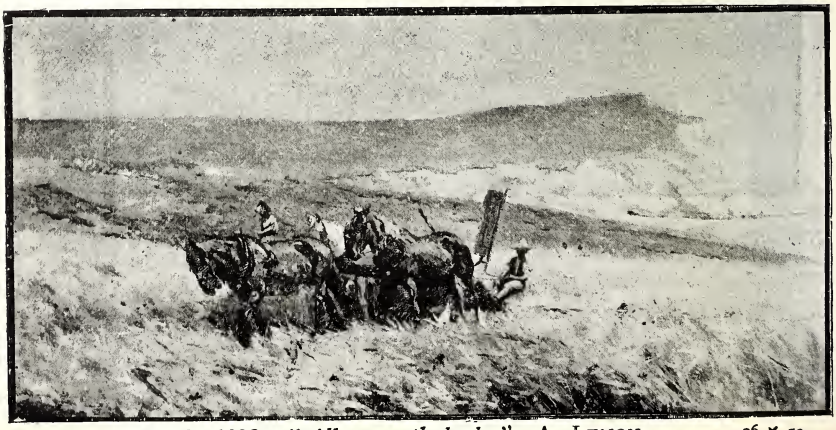
40 × 60.

No. 1015. "*A Parliamentary convoy surprised by Royalists.*" ERNEST CROFTS, A.

No. **1016.** "*In drowsy summer time.*" K. MACKENZIE. 45 × 84.



No. **1028.** "*Fine growing weather.*" M. R. JONES. 19 × 39.



No. **1036.** "*All among the barley.*" A. LEMON 26 × 53.

23 × 47.

No. 1029. "*The Highland summer.*" JOHN BRETT, A.

60 × 48.

No. **1020.** "*Gleaning.*" A. FOORD HUGHES.

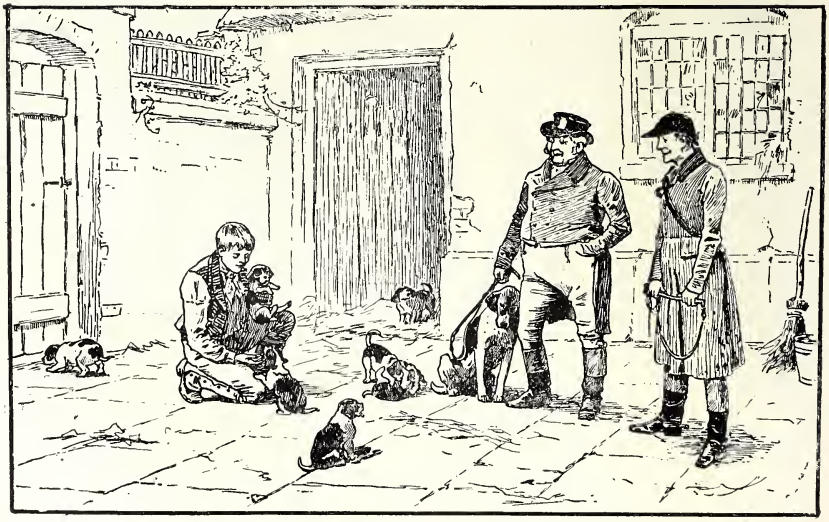
22 × 30.

No. **1046.** "*Neighbours and friends.*" A. W. BAYES.

No. 1049. "*The departure of the fishing fleet, Boulogne.*" A. Chevallier Tayler. 54 × 75.

76 × 54.

No **1062.** "*The pibroch.*" LOCKHART BOGLE.



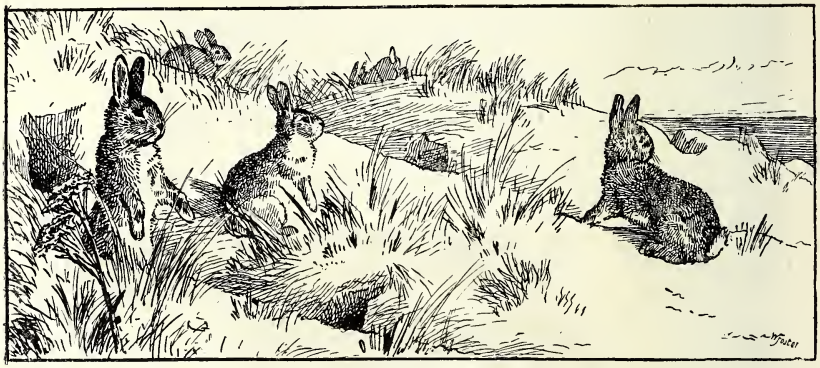
No. **1067.** "*The rising generation.*" J. C. DOLLMAN. 27 × 42.

60 × 72.

No. 1076. "*Cinderella: Grimm's fairy-tale.*" FRED HALL.

54 × 72.

No. 1091. {"*It is not linen you're wearing out, But human creatures' lives.*"} CLAUDE CALTHROP.



25 × 54.

No. 1106. "*What's that?*" WILLIAM FOSTER.

56 × 32.

No. 1108. "*Napoleon's farewell to Josephine:*" 'My destiny and France demand it.' LASLETT J. POTT.

No. 1118. "*Soldiers and sailors—the Salvation Army*, 1891." STANHOPE A. FORBES. (2 × 8).

36 × 28.

No. **1109.** "*In the reign of terror.*" JESSIE MACGREGOR.

28 × 47.

No. **1137.** "*The evening hour.*" ERNEST A. WATERLOW, A.

43 × 33.

No. 1143. "*Mrs. and Miss Storey.*" G. A. STOREY, A.

71 × 99.

No. 1138. "*For of such is the kingdom of heaven.*" FRANK BRAMLEY.

No. 1156. "*Victims.*" ARTHUR J. ELSLEY. 37 × 44.

(*By permission of Messrs. Grover and Co., Nottingham.*

35 × 53.

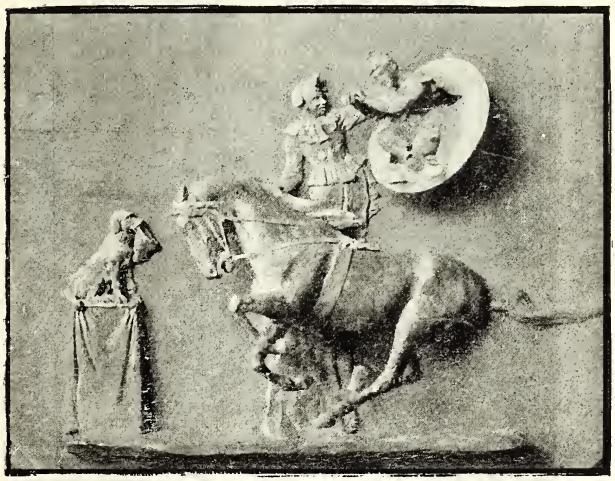
No. 1144. "*Llanaber, Cardigan Bay.*" PHIL R. MORRIS, A.

SCULPTURE.

No. 2099. "*Athlete struggling with a python.*" Sir F. Leighton, Bart., P.R.A.

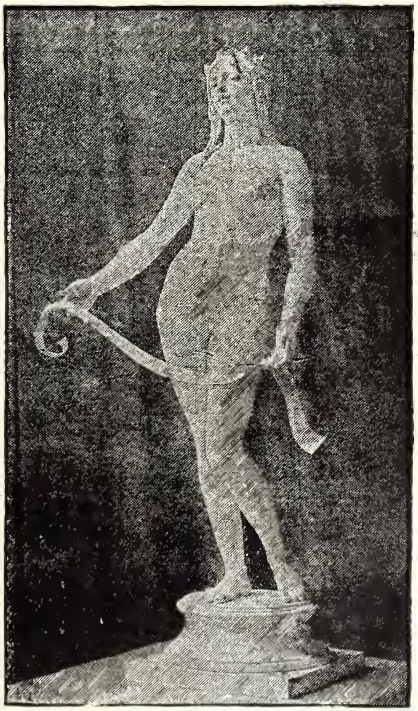
No. **2065.** "*Science*"—decorative panel in high relief. Model of an external frieze to be carved on the Institute of Chartered Accountants in the City of London. HAMO THORNYCROFT, R.A.

No. **1962.** "*Triumph*"—design for a quadriga—group. ADRIAN JONES.

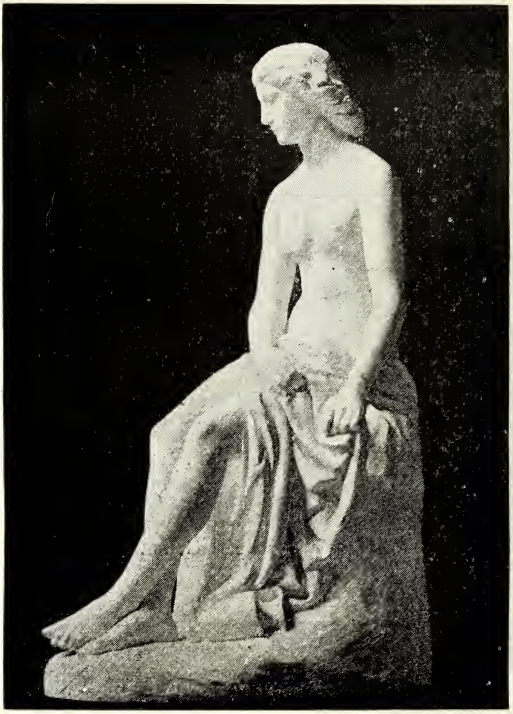


No. **1978.** "*Houp-la*"—relief. GILBERT W. BAYES.

No. 1942. "*A little student*"—statuette. ALBERT TOFT.



No. **2100.** "*Song*"—statue. THOMAS BROCK, R.A. *Elect.*



No. 1972. "*Here in disgrace*"—statue. W. CALDER MARSHALL, R.A.

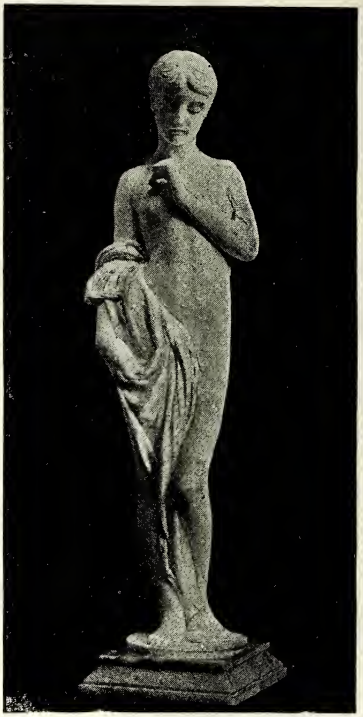
No. 1951. "*By the wayside*"—statue. ARTHUR G. ATKINSON.

No. 2072. "*Miss Hester Armstead.*" HENRY H. ARMSTEAD, R.A.

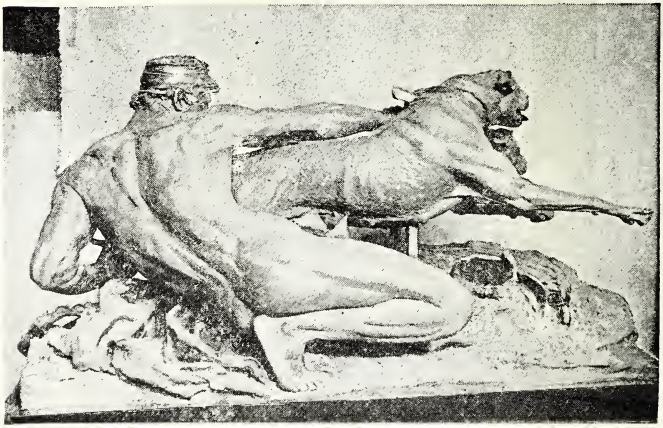
No. 2083. "*A study*"—bust marble. E. ONSLOW FORD, A.

No. 2001. "*H. M. Stanley, Esq.*"—bust. C. B. BIRCH, A.

No. 2097. "*The genius of poetry.*"
THOMAS BROCK, A.



No. 2080. "*Love's token.*"
E. ROSCOE MULLINS.



No. 2096. "*Hounds in leash*"—group, bronze. HARRY BATES.

BURLINGTON

HENRY BLACKBURN'S ART HANDBOOKS

No. XVIII. One Shilling

THE

Academy Notes

1892

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1892

All Rights reserved.

SUN LIFE
OFFICE
FOR
"DIVIDEND PAYING"
"INVESTMENT POLICIES."

Apply for New Prospectus at the Chief Office, Threadneedle Street, London, E.C.
HARRIS C. L. SAUNDERS, *General Manager.*

I. P. MENDOZA,
Printseller and Publisher to H.M. the Queen.
ST. JAMES'S GALLERY,
4a, King Street, St. James's, London.

A CHOICE COLLECTION OF HIGH-CLASS PICTURES BY BRITISH AND FOREIGN ARTISTS ALWAYS ON VIEW.

By Appointment to HER MAJESTY and H.R.H. THE PRINCE OF WALES.

THOMAS McLEAN,
7, HAYMARKET.
This Gallery is always Open with a Fine Collection of
OIL PAINTINGS
AND
WATER-COLOUR DRAWINGS.
All the Newest Engravings and Etchings.

Rowlands' Kalydor

cools, heals, and refreshes the face, hands, and arms of all exposed to the hot sun and dust, removes Freckles, Tan, Sunburn, Redness and Roughness of the Skin, Spots, Cutaneous Eruptions, &c., soothes and heals all Irritation, Eczema, Burns, Stings of Insects, &c., and produces soft, fair, and delicate skin and complexion. Warranted free from leaden and other poisonous ingredients.

Ask anywhere for Rowlands' Kalydor.

Bottles 4s. 6d. and 2s. 3d.

Academy Notes

1892

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

No. 1977.
"*Medusa*;" bronze. JOHN WILSON.

London:

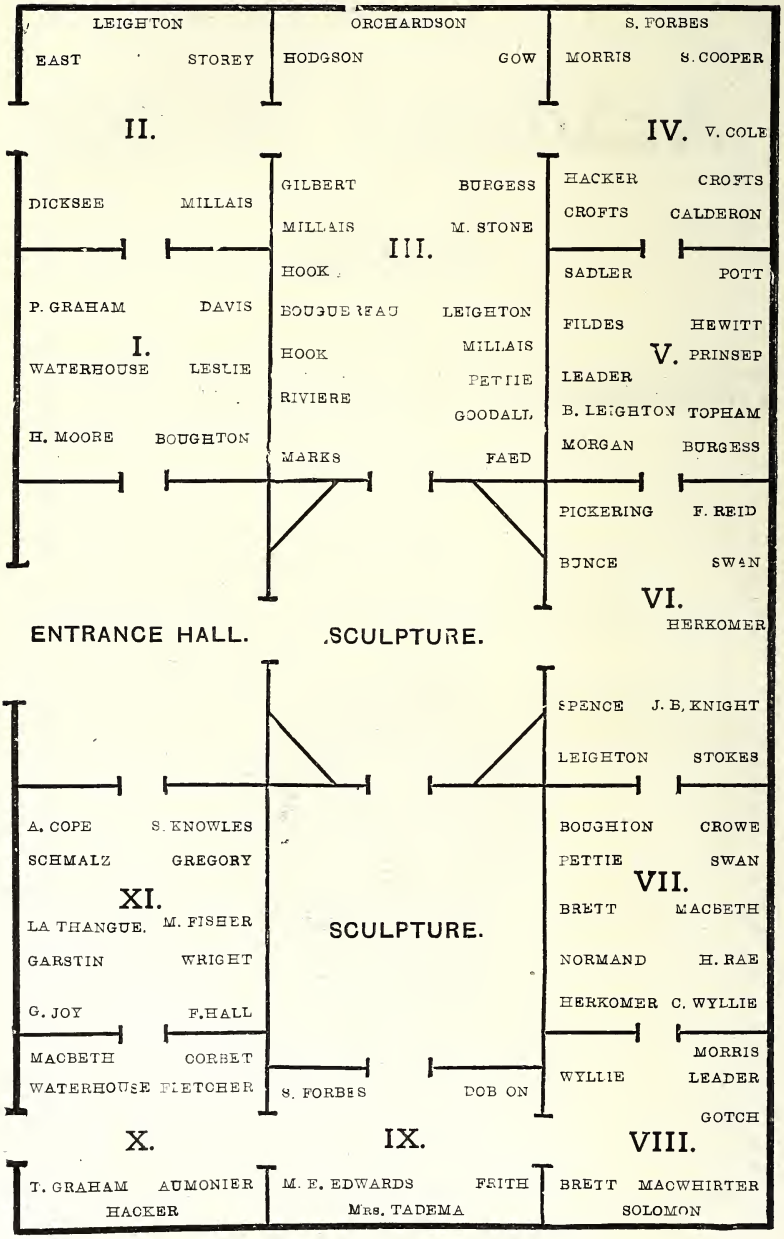
CHATTO AND WINDUS, PICCADILLY.

MAY 1892.

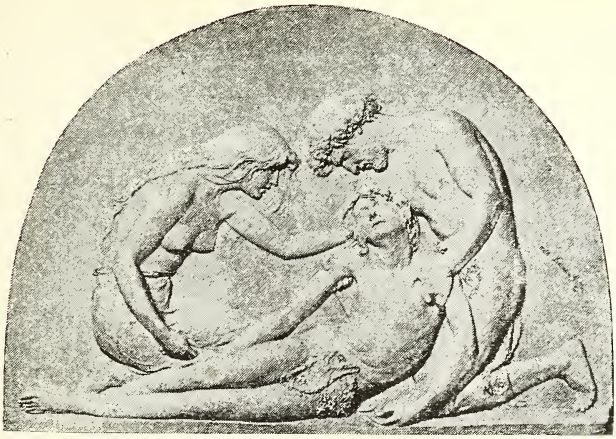
[*All Rights reserved.*]

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



*** *The Exhibition opened on Monday, May 2nd, and closes on [Monday, August 1st.*



No. 1906. "*The First Death*" (*bas-relief*). MRS. N. F. GELL.

No. XVIII. 1892.

The Editor desires again to remind the public that "ACADEMY NOTES" is not a complete Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and not intended specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of owner, or artist.

123, VICTORIA STREET, WESTMINSTER. *2nd May*, 1892.

"BLACK AND WHITE."

NOTICE.—Mr. Henry Blackburn's Studio is now open five days a week, with technical assistants, for the study and practice of DRAWING FOR THE PRESS. Address to the Secretary.

LIST OF ILLUSTRATIONS.

PAGE

Aborn, John . . . 69
Allan, Robert W. . 102
Alma-Tadema, L., R.A. 63, 70
Alma-Tadema, L. T. 118
Armstead, H. H., R.A. 142
Atkinson, Amy B. . 46
Aumonier, J. . . 121
Bacon, John H. F. . 92
Bartlett, W. H. . 37
Bayes, A. W. . . 109
Bogle, Lockhart . 74
Boughton, George H., A.R.A. . 36, 107
Bowley, May . . 25
Bramley, F. . . . 33
Brangwyn, Frank . 79
Brett, J., A.R.A. 106, 117
Brown, B. A. M. . 144
Brown, Arnsby . . 134
Bunce, Kate E. . . 100
Bundy, Edgar . . 93
Burgess, J. B., R.A. 55
Butler, Lady . . 30
Calderon, P. H., R. A. 81
Calderon, W. Frank 94
Calkin, Lance . . 92
Callcott, Fred. . 144
Carter, Richard H. 37
Clacy, Ellen . . 82
Cole, Vicat, R.A. . 78
Collier, Hon. J. 59, 76
Cooper, Thomas G. . 116
Cooper, T. S., R.A. 66, 77
Cope, Arthur S. . 131
Corbet, M. R. . 72, 128
Cotman, Fred. C. . 129
Crofts, E. A.. . 80, 81
Crowe, Eyre A. . 101
Davis, H. W. B., R.A. . . . 34, 112
Detmold, Henry E. 55
Dicksee, F., A.R.A. 47
Dicksee, Margaret I. 38
Dobson, W. C. T., R.A. 120
East, Alfred . . 41
Edwards, M. Ellen 119
Elsley, A. J. . . . 138
Erichsen, Nelly . 129
Faed, Thomas, R.A. 64
Farquharson, Jos. . 138
Fildes, Luke, R.A.. 51
Fletcher, B. . . 101
Forbes, Elizabeth . 82
Forbes, S. A. . . 74, 119
Ford, E. O., A.R.A. 142, 143
Frith, W. P., R.A. . 116
Garstin, Norman . 130
Gell, Mrs. N. F. . 140
Gilbert, Sir J., R.A. 71

PAGE

Glendening, A. A. . 113
Glendening, A., Jun. 130
Goodall, F., R.A. 49, 62
Goodman, Maude . 40
Gotch, T. C. . . . 110
Gow, A. C., R.A. . 53
Graham, P., R.A. 31, 63
Graham, T. . . . 124
Grant, Alice . . 104
Gregory, E.J., A.R.A. 139
Hacker, Arthur 83, 123
Hall, F. 140
Hardy, C. Dudley . 50
Hayes, Claude . . 58
Hayes, Edwin . . 103
Helcké, Arnold . 124
Hemy, C. Napier . 132
Henry, W. . . . 88
Herkomer, H., R.A. 96
Hewitt, Henry G. . 85
Hitchcock, George 60
Hodgson, J. E., R.A. 49
Horsley, J. C., R.A. 27
Hughes, Arthur . 122
Hunt, E. Aubrey . 111
Hunt, W. 127
Hunter, C. A.R.A. . 75
Jenkins, Blanche . 65
Johnson, C. E. . . 95
Jolley, Gwilt . . 125
Jones, A. 141
Jones, M. R. . . . 121
Jopling, Louise . . 32
Joy, G. W. . . . 41
King, Haynes . . 117
King, Yeend . . . 69
Knight, J. B. . . 132
Knowles, G. S. . . 136
Langlands, G N. . 96
Lavery, John . . 54
Leader, B. W., A.R.A. . . . 91, 109
Lehman, Rodolf . 115
Leighton, E. B. . . 93
Leighton, Sir F., Bart., P.R.A. 43, 48, 58
Lemon, Arthur . 107
Leslie, G. D., R.A. 36
Little, Robert. . 89
Lloyd, Stuart. 47, 90
Logsdail, William 32, 44
Lorimer, J. H. . . 84
Lund, N. M. . . . 76
Macbeth, R. W. 102, 126
Mackenzie, K. . . 110
Macnab, Peter . . 38
MacWhirter, John, A.R.A. . . 44, 111
Marks, H. S., R.A. 64
Millais, Sir J. E., Bart., R.A. 46, 60, 70
Millet, F. D. . . 27

PAGE

Moore, H., A.R.A. . 28
Morgan, F. . . 89, 99
Morris, P.R., R.A. 73, 108
Mortlock, Ethel . 54
Muckley, W. J. . . 140
Murray, David . 52, 125
Muschamp, Sydney. 45
Nettleship, J. T. . 84
Normand, Ernest . 105
Osborne, Walter . 79
Ouless, W. W., R.A. 113
Parton, Ernest . 68
Peacock, Ralph. . 40
Pettie, J., R.A. . 39, 61
Pott, Laslett J. . 85
Poynter, E. J., R.A. 71
Prinsep, Val C., A.R.A. 86
Rae, Henrietta . 103
Rattray, Wellwood 52
Reid, Flora M. . . 96
Reid, G. Ogilvy . 118
Reid, John R. . . 100
Riviere, B., R.A. 33, 67
Robinson, D. F. . . 99
Sadler, W. Dendy . 128
Sant, James, R.A. . 68
Scannel, Edith . . 136
Schlosser, Carl . 104
Schmalz, Herbert . 133
Sephton, G. H. . . 72
Skipworth, F. M. . 94
Solomon, Solomon J. 112
Spence, T. R. . . 98
Starling, A. . . 42
Starr, Louisa . . 127
Stokes, Adrian . . 98
Stone, Marcus, R.A. 57
Storey, G. A., A.R.A. 45
Stott, E. 134
Strachey, Henry . 87
Stuart, Charles . 42
Swann, J. M. . . 94
Tizard, Kate . . 140
Toft, Albert . . 144
Topham, F. W. W. . 88
Urwick, Walter . 90
Wade, G. E. . . . 143
Waller, S. E. . . 56
Walton, Frank. . 134
Warren, Knighton 87
Waterhouse, J. W., A. 29, 126
Waterlow, E. A., A. 65, 115
Weguelin, J. R. . . 66
Wells, H. T., R.A. . 35
Wood, C. Haigh . 108
Wright, Ethel . . 137
Wyllie, C. W. . . 104
Wyllie, W. L., A.R.A. 114
Yeames, W. F., R.A. 30

ACADEMY NOTES, 1892.

The one hundred and twenty-fourth Summer Exhibition of the Royal Academy contains 2007 works, including Oil Paintings, Water-colours, Miniatures, Etchings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [**Illustrations, pp. 27–38.**]

3, "*Before the procession*," HENRY WOODS, A.
At the porch of an Italian church.

4, "*September*," ROBERT NOBLE.

5, "*Mr. Punch*," EDWARD KING.
Itinerant performer surrounded by village crowd.

12, "*Between two fires*," F. D. MILLET.
Roguish-looking Puritan, in black suit and beaver hat, with two buxom waitresses (*sk., p.* 27).

13, "*Isambard Brunel, Esq., D.C.L., Chancellor of the Diocese of Ely;*" J. C. HORSLEY, R.A. (*sk., p.* 27).

14, "*The 92nd at Kandahar*," VEREKER M. HAMILTON.
Highland regiment taking an Afghan position. Piper in foreground. Sultry haze, dust and cannon-smoke.

18, "*Aboard the 'Revenge,'* 1591," F. BOURDILLON.
Sir Richard Grenville, wounded, bidding the master-gunner sink the ship.

19, "*Perfect weather for a cruise*," HENRY MOORE, A., (*sk. p.* 28).

20, "*Circe poisoning the sea*," J. W. WATERHOUSE, A.
Seeking to revenge herself upon Glaucus, she stands in the shallow sea pouring out poison of an arsenic-green colour. She wears a peacock-blue robe (see *Ovid Metam.* xiv.) (*sketch, p.* 29).

24, "*An old story*," ETTORE TITO.

25, "*Sea-worn rocks*," PETER GRAHAM, R.A. (*sketch, p.* 31).

26, "*Ruth Charrington*," HENRY T. WELLS, R.A.

27, "*Halt on a forced march: Peninsular War*," LADY BUTLER (*sketch, p.* 30).

28, "*A country dance*," A. M. ROSSI.
Children in richly-tapestried chamber.

36, "*Going with the wind*," HILDA MONTALBA.
Bright orange sail and calm pale green sea.

37, "*A minstrel of Mallorca*," W. F. YEAMES, R.A. (*sketch, p.* 30).

38, "*The haunted temple*," BRITON RIVIERE, R.A.

Two tigers prowling by moonlight in a rock-hewn Indian temple.

39, "*Patio de la Casa de Oleza, Palma, Mallorca*," W. F. YEAMES, R.A.

40, "*A pastoral*," JOHN DA COSTA.

43, "*Mrs. Tree as Ophelia*," LOUISE JOPLING (*sketch, p.* 32).

44, { "*And the child grew, and waxed strong in spirit, filled with wisdom; and the grace of God was upon him.*" } JAMES CLARK.

The Virgin in white, the Child in a greenish-yellow ephod.

45, "*Flower-gathering in the south of France*," WILLIAM LOGSDAIL (*sketch, p.* 32).

46, "*A master of kings*," BRITON RIVIERE, R.A.

Love subduing brute force (*sketch, p.* 33).

48, "*Judas*," JOHN C. DOLLMAN.

53, "*Old Memories*," FRANK BRAMLEY (*sketch, p.* 33).

54, "*Trespassing*," H. W. B. DAVIS, R.A. (*sketch, p.* 34).

55, "*The Ferry*," W. H. BARTLETT (*sketch, p.* 37).

58, "*After rain*," NEILS M. LUND.

59, "*Lieutenant-General Sir Drury C. Drury-Lowe, K.C.B.*" HENRY T. WELLS, R.A.

Three-quarter length, standing (*sketch, p.* 35).

60, "*The Rose Queen*," G. D. LESLIE, R.A.

A bevy of girls in white, yellow and blue frocks, and straw hats. Olive-grey stone-work, and pale green background (*sketch, p.* 36).

65, "*Mrs. Arthur Raphael*," ETHEL WRIGHT.

66, "*The Home-Light*," GEO. H. BOUGHTON. A.

Grey winter landscape (*sketch, p.* 36).

67, "*A message to the reef*," RICHARD H. CARTER.

Fishergirl signalling with red flag to lighthouse (*sketch, p.* 37).

70, "*Offie, daughter of A. Laidlay, Esq.*," J. J. SHANNON.

71, "'*Miss Angel*;' *Angelica Kauffman, introduced by Lady Wentworth, visits Mr. Reynolds' Studio.*" MARGARET I. DICKSEE.

Reynolds in dark crimson suit, Angelica in pale yellow, and Lady Wentworth in flowered silk (*sketch, p.* 38).

78, "*Blackwater ferry*," PETER MACNAB (*sketch, p.* 38).

79, "*The parish Registrar of births and deaths*," RALPH HEDLEY.

80, "*The last faint pulse of quivering light*," W. FOSTER.

81, "*Mowers*," GEORGE CLAUSEN.

82, "*Muriel, daughter of C. B. Rose, Esq.*," WALTER URWICK.

Other pictures noted are—**10**, "*A new novel*," EDWARD KING; **16**, "*A toast*," AGNES E. WALKER; **22**, "*Anthea*," T. BLAKE WIRGMAN; **29**, "*El Corregidor*," G. C. HINDLEY; **30**, "*St. Martin's Eve*," F. W. MEYER; **41**, "*Miss Mia Edwards*," ARNESBY BROWN; **42**, "*Christchurch Minster, Hampshire*," F. RICHARDS; **47**, "*Come along, baby!*" GUNNING KING; **49**, "*Sunshine and Shade*," WILLIAM G. FORSTER; **52**, "*Gladys, daughter of W. Gillian, Esq.*," MAUD PORTER; **68**, "*Among the wild mountains*," WILLIAM L. TURNER; **69**, "*The Rev. J. Robertson*," C. W. FURSE.

GALLERY II. [Illustrations, pp. 39–48.]

87, "*The Hon. Mrs. Lawley*," J. J. SHANNON. Half length.

88, "*A day of mortification*," BRITON RIVIERE, R.A.

A young girl in white dress, going to church, waves back her three dogs, who would accompany her.

89, "*Bonnie Prince Charlie*," JOHN PETTIE, R.A.

The Young Pretender. Pale face, and powdered wig, in white satin and red tartan, followed by attendants in dark green plaids (*sketch, p.* 39).

91, "*Taller than mother*," MAUDE GOODMAN (*sketch, p.* 40).

95, "*Victory*," RALPH PEACOCK (*sketch, p.* 40).

96, "*The last moments*," H. MOSLER.

97, "*Leila*," FRANK DICKSEE, R.A.

Odalisque in brilliant rose-coloured, orange, and olive-green costume, reclining on ottoman, surrounded by oriental draperies.

98, "*Idwal*," J. JOHNSTON INGLIS.

Weird effects of storm and mist on Cader Idris and lake.

101, "*The young mother*," EDWIN HARRIS.

102, "*Lawn Tennis club*," FREDERICK A. BRIDGMAN.

Towards the end of a sultry summer's day.

104, "*Hayle, from Lelant, Cornwall*," ALFRED EAST.

Golden-green shores bordering mud-flats (*sketch, p.* 41).

105, "*The king's drum shall never be beaten for rebels*," 1798, G. W. JOY (*sketch, p.* 41).

108, "*Off to the North Sea*," H. CAFFIERI.

Flemish fisherwomen watching departure of fishing fleet.

111, "*Out of their reckoning*," ALBERT STARLING (*sketch, p.* 42).

114, "*The City of Dis*," ALBERT GOODWIN.

Dante and Virgil visiting colossal realms of Hades. Supernatural fortress wreathed in iron-red mists (see *Inferno*, canto viii.).

115, "*And the sea gave up the dead which were in it.*"—Rev. xv. 13, SIR F. LEIGHTON, BART., P.R.A.

A circular canvas painted in subdued tones. The dominant group is slowly drawn upwards by an unseen mysterious force. The flesh of the man and of the child in his arms begins to glow with the warmth of new life. His wife, whom he supports, and the figures on the shore, are still of a deathly hue (*sketch, p.* 43).

117, "*Mrs. Hugh de T. Glazebrook,*" HUGH DE T. GLAZEBROOK.

119, "*Une question embarrassante,*" GEORGE FLEMWELL.

120, "*June in the Austrian Tyrol,*" J. MACWHIRTER, A.

Mountain valley, carpeted with daisies and harebells (*sk., p.* 44).

122, "*A parting look,*" ALICE G. BROWN.

124, "*Lady Currie,*" W. W. OULESS, R.A.

125, "*Venice, from public gardens: early morning,*" W. LOGSDAIL (*sketch, p.* 44).

126, "*Penelope's web,*" SIDNEY MUSCHAMP (*sketch, p.* 45).

129, "*Meta, daughter of J. P. Reed, Esq.,*" GEORGE A. STOREY, A.

In dull-blue pinafore and white sleeves, amid Japanese surroundings (*sketch, p.* 45).

130, "*Sir Donald Currie, M.P., K.C.M.G.,*" W. W. OULESS, R.A.

131, "*Memories dear,*" H. MACBETH RAEBURN.

Lady in pale-pink Regency costume, contemplating a locket.

135, "*Don't!*" ARTHUR J. ELSLEY.

138, "*Mrs. Edwin Tate,*" LUKE FILDES, R.A.

Three-quarter length, in black dress, standing.

141, "*School's over,*" AMY B. ATKINSON (*sketch, p.* 46).

142, "*Halcyon weather,*" SIR J. E. MILLAIS, BART., R.A.

A kingfisher perched on a projecting bough forms the central feature of an autumn landscape (*sketch, p.* 46).

143, "*Kathleen, youngest daughter of H. Close, Esq.,*" J. SANT, R.A.

144, "*Quintin Hogg, Esq.,*" ERNEST W. APPLEBY.

150, "*Startled,*" diploma work deposited on his election as an Academician. FRANK DICKSEE, R.A.

In the foreground grass and flowers; the foliage of the chestnut tree contrasts in colour with the deep red hair of the elder girl, which is touched with light from the sun that shines on the river and between the branches of the tree (*sketch, p.* 47).

151, "*Chrysanthemums,*" KATHLEEN M. ATTLEE.

152, "*Home, sweet home,*" PHILIP E. STRETTON.

156, "*At the fountain*," SIR F. LEIGHTON, BART., P.R.A.

Fair-haired girl rests, meditating, in fawn-coloured and violet draperies, near a marble fountain. Behind her is a mountain range. Bunch of lemons overhanging cornice (*sketch, p.* 48).

157, "*The Church of the Frari and School of San Rocco, Venice*," HENRY WOODS, A. Girls seated on stone bench in shade.

Other pictures noted are—**109**, "*Isha's visit*," GEORGE TODD; **113**, "*Countess von B.*" ROB SAUBER; **116**, "*The end of a summer's day*," C. STUART (*sk., p.* 42); **128**, "*An old garden*," R. PONSONBY STAPLES; **132**, "*Weighty cares*," CHRISTABEL A. COCKERELL; **148**, "*Feeding the pigeons*," MARION LOGSDAIL; and **155**, "*St. Ives*," STUART LLOYD (*sketch, p.* 47).

GALLERY III. [Illustrations, pp. 49–73.]

162, "*Between the showers*," J. E. HODGSON, R.A. (*sk., p.* 49).

163, "*Spinners and weavers, Egypt*," FREDK. GOODALL, R.A.

A *fellahin* encampment in a desert (*sketch, p.* 49).

164, "*She shall be called Woman*," G. F. WATTS, R. A.

Eve, standing, with golden rays pouring down upon her. She is encircled by rainbows, birds, and her own waving tresses; crocuses and tiger-lilies grow at her feet.

167, "*Across the common*," B. W. LEADER, A.

A harmony of light and dark greens and pale blue.

168, "*A portrait*," JAMES SANT, R.A.

169, "*Repose*," JULIUS OLSSON.

172, "*The Moors in Spain; spoil*," DUDLEY HARDY.

In dusky crimsons, blues, and greens, with profusion of detail and ornament (*sketch, p.* 50).

173, "*St. Helena*, 1816; *Napoleon dictating to Count Las Casas the account of his compaigns*," W. Q. ORCHARDSON, R.A.

Napoleon, habited in a grey-brown costume, stands dictating to Las Casas, his secretary. He is looking at a map of Italy spread upon the floor, partly kept down by his sword. The room is bare and whitewashed. Books, maps and documents litter the floor. (*No sketch by desire of owner.*)

174, "*Ethel, daughter of T. H. Ismay, Esq.*," LUKE FILDES, R.A. (*sketch, p.* 51).

175, "*Summer evening: Isle of Arran*," WELLWOOD RATTRAY (*sketch, p.* 52).

179, "*The river road*," DAVID MURRAY, A. (*sk. p.* 52).

180, "*The flag maidens at Taunton, an incident of the Monmouth rebellion*," ANDREW C. GOW, R.A.

Monmouth attended by Lord Grey and other officers on horse-

back. The maids of Taunton, dressed in white, are assembled at the market cross to present a gold-embroidered banner and Bible, which he is receiving from two of their number (*sketch, p.* 53).

184, "*The flowers appear on the earth*," ALFRED PARSONS.

Brook winding through orchard in blossom.

185, "*Spearing*," HENRY E. DETMOLD (*sketch, p.* 55).

186, "*The priest's birthday*," J. B. BURGESS, R.A.

The figures stand out in relief against the white house wall with its green-shuttered windows in strong southern sunlight (*sk., p.* 55).

187, "*Miss B.*," S. SEYMOUR THOMAS.

190, "*The ruined sanctuary*," S. E. WALLER (*sketch, p.* 56).

191, "*Springtime*," H. W. B. DAVIS, R.A.

Mares and foals in a field.

192, "*William Drury-Lowe, Esq.*," HENRY T. WELLS, R.A.

196, "*Mrs. Walter Grove*," FRED S. BEAUMONT.

197, "*Two's company, three's none*," MARCUS STONE, R.A.

A sunny scene in an old-fashioned garden. The man wears a maroon-coloured suit; the lady in white (*sketch, p.* 57).

198, "*J. D. Goodwin, Esq., Chairman of the London and Midland Bank*," W. W. OULESS, R.A.

202, "*Across a Surrey common*," CLAUDE HAYES (*sketch, p.* 58).

203, "*Miss Mabel Cawthra*," E. WYLY GRIER.

204, "*The Garden of the Hesperides*," SIR F. LEIGHTON, BART.

The sacred tree, round whose trunk the three nymphs are grouped, bears golden fruit. The nymph, whom the dragon has selected for his victim, is fascinated, and powerless to rouse her sleeping sisters. In the distance is the dark blue line of sea. A voluptuous scheme of colour (*sketch, p.* 58).

205, "*Lord Kelvin, P.R.S., Professor of Natural Philosophy in the University of Glasgow*," HUBERT HERKOMER, R.A.

207, "*Playtime*," CONSTANCE E. PLIMPTON.

210, "*Miss Julia Neilson (Mrs. F. Terry)*," HON. JOHN COLLIER (*sketch, p.* 59).

211, "*Blow, blow, thou winter wind*"—'As You Like It,' act ii. sc. 7, SIR J. MILLAIS, BART., R.A.

Snow-covered landscape and wind-blown tree. A woman clasping a child to her bosom, resting for a moment at the edge of a storm-swept Scottish moor. A man, the cause of her trouble, continues his journey followed by the dog (*sketch, p.* 60).

212, "*The ultimatum*," JOHN PETTIE, R.A. (*sketch, p.* 61).

213, "*The cavalier's last masquerade*," ARTHUR D. RENDALL.

216, "*The Scare-crow*," GEORGE HITCHCOCK, (*sk., p.* 60).

217, "*Sunshine and shower*," PETER GRAHAM, R.A.

Red and black cattle. Heavy shower and steely gleam on water (*sketch, p.* 63).

218, "*Sheep-shearing: Egypt*," F. GOODALL, R.A. (*sk., p.* 62).

219, "*Summer*," G. P. JACOMB-HOOD.

Nude female figure under vertical sun in mountain landscape.

222, "*Alfred Waterhouse, Esq., R.A.*," L. ALMA-TADEMA, R.A. (*sketch, p.* 63).

223, "*The School Board in the Cottage*," T. FAED, R.A. (*sk., p.* 64).

227, "*Doña Liza*," W. F. YEAMES, R.A.

228, "*The Great Auk's Egg, the Collector's Treasure. (At a public sale in* 1888, *a specimen realised* £225)," H. S. MARKS. R.A.

Two ornithologists seated in a white-panelled room, the host in a snuff-coloured dressing-gown, his visitor arrayed in blue coat (*sketch, p.* 64).

232, "*The nursery*," ERNEST A. WATERLOW, A. (*sketch, p.* 65).

233, "*In the belfry of the Campanile of St. Mark's, Venice*," HENRY WOODS, A.

235, "*The Fairy Queen*," BLANCHE JENKINS, (*sketch, p.* 65).

236, "*Mrs. A. Lawson and Miss Butler*," J. J. SHANNON.

237, "*The Royal Procession passing Trafalgar Square on the way to Westminster Abbey in celebration of the Jubilee of* 21*st June*, 1887." *Painted for H.M. the Queen*, JOHN CHARLTON.

The cavalcade of princes, marshalled by the Master of the Horse, precede the Indian Contingent and the Queen's carriage, which is escorted by Equerries-in-Waiting and detachment of the 1st Life Guards, the route being lined by men of the R.H.A. and police (size of canvas 3 ft. 6 in. × 5 ft. 6 in.).

238, "*In the meadows at curfew hour*," T. S. COOPER, R.A. (*sk. p.* 66).

239, "*Abandoned*," JOHN FRASER.

241, "*Mrs. Montrose Cloete*," HUGH DE T. GLAZEBROOK.

242, "*Dead Hector*," BRITON RIVIERE, R.A.

Blue tones pervade the picture (*sketch, p.* 67).

243, "*Mrs. Herbert S. Leon*," LUKE FILDES, R.A.

244, "*A whispered question*," J. R. WEGUELIN.

Flesh-colour in close juxtaposition with marble and apple-blossom (*sketch, p.* 66).

247, "*Eventide*," ERNEST PARTON (*sketch. p.* 68).

248, "*A moving story*," JAMES SANT, R.A. (*sketch, p.* 68).

249, "*Nereids*," J. C. HOOK, R.A. (hung as a pendant to No. 255).

250, "*Distraction*," W. ADOLPHE BOUGUEREAU.

A blue-eyed maiden in white attire winding skeins of blue wool

in a marble portico. A little white-winged Cupid leans over her neck, and tickles her right ear with a quill. She half turns her head, as if listening, and stops in her work with a mingled look of pleasure and impatience. Background of trees. This picture by a French painter has been accorded the unusual distinction of a place of honour in the Royal Academy.

255, "*The sea-mew's nest*," J. C. HOOK, R.A.

256, "*The little speedwell's darling blue*," SIR J. E. MILLAIS, BART., R.A.

A little fair-haired grandchild of the painter, the younger sister of "Bubbles," in white, with her eyes half closed, holding a bouquet of speedwell (*sketch, p.* 70).

257, "*Bacchante*," SIR F. LEIGHTON, BART., P.R.A.

A dark-skinned maiden dancing with her tambourine through a beech wood, accompanied by a dappled fawn.

258, "*A kiss*," L. ALMA-TADEMA, R.A.

A group of classic maidens on a marble terrace, beneath which women are bathing in pale blue water. One bends down to kiss a little girl. Painted from Prof. Eber's house in the Tyrol (*sk., p.* 70).

260, "*The death of Cleopatra*," REGINALD ARTHUR.

263, "*The Misses Hadrill*," ALFRED E. EMSLIE.

264, "*A Venetian council of war*," SIR J. GILBERT, R.A. (*sk., p.* 71).

265, "*When the world was young*," EDWARD J. POYNTER, R.A.

Two maidens, in transparent mauve and white draperies, playing with *tesseræ* in a marble recess inlaid with rich mosaic work near a fountain. Another reposes on a couch (*sketch, p.* 71).

Other pictures noted are—**161**, "*Portraits of the Earl of Selborne and Bishop Harold Browne, Blackmoor, October*, 1890," two small full-length figures seated on sofa by window, HERBERT A. OLIVIER; **166**, "*Mrs. Walter Hope*," ALFRED E. EMSLIE; **170**, "*Sir Oracle*," A. L. BURROUGHS; **178**, "*Mrs. Whidborne*," J. H. WALKER; **181**, "*Katherine and Hester, daughters of Lord McLaren*," (*sketch, p.* 54), J. LAVERY; **182**, "*The Duchess of Wellington*," (*sketch, p.* 54), ETHEL MORTLOCK; **183**, "*Happy days*," P. E. STRETTON; **189**, "*Deer-stalkers*," A. WARDLE; **201**, "*The Ven. the Archdeacon of London*," W. E. LOCKHART; **221**, "*The old fisherman, the bottle, and the Djin*," R. A. BELL; **251**, "*Declining day*," (*sketch, p.* 69), JOHN ABORN; **254**, "*In the Valley of Desolation*," YEEND KING (*sketch, p.* 69); **266**, M. R. CORBET (*sketch, p.* 72), and **267**, "*Hop-picking in Kent*," G. H. SEPHTON (*sketch, p.* 72).

GALLERY IV. [Illustrations, pp. 73–84.]

272, "*The circling hours*," PHIL. R. MORRIS, A.

Twelve winged Amorini, some in flight, others in repose (*sk. p.* 73).

281, "*Prince Charles Edward Stuart in the cave of the robbers of Glen Moriston*," LOCKHART BOGLE.

Red light in cave interior (*sketch, p.* 74).

286, "*The burial of the Macdonalds*," COLIN HUNTER, A.

The MacDonalds of Glencoe, ferried by the bereaved clanswomen to their last resting-place on St. Mungo's Isle after the massacre in the winter of 1692. In the nearer boat is the coffin of the chieftain with his targe and claymore; an old piper is playing a coronach at the prow (*sketch, p.* 75).

287, "*Forging the anchor*," STANHOPE A. FORBES, A.

Dark grey and working-day tints (*sketch, p.* 74).

291, "*The farm ford*," DAVID MURRAY, A.

292, "*Supplanted*," HELEN CRIDLAND.

Two "pepper" dandie dinmonts passed over by child for a new pet, a green parrot.

295, "*The haunt of the roedeer*," NIELS M. LUND (*sketch, p.* 76).

301, "*On a farm at noon*," T. SIDNEY COOPER, R.A. (*sk., p.* 77).

302, "*In the forest of Arden*," HON. JOHN COLLIER (*sk., p.* 76).

304, "*On the alert*," JAMES HAMILTON.

305, "*Herbert C. Gibbs, Esq.*," W. W. OULESS, R.A.

306, "*Westminster*," VICAT COLE, R.A.

Sunset. Golden light on buildings (*sketch, p.* 78).

307, "*The convict ship*," FRANK BRANGWYN.

Dull grey tones and red haze (*sketch, p.* 79).

309, "*The Linn pool*," JOHN P. NICHOLSON.

310, "*Alexander Fraser, Esq.*" HUBERT HERKOMER, R.A.

311, "*The Gunpowder plot*," ERNEST CROFTS, A.

Sir Richard Walsh the sheriff, with his musketeers and pikemen, advancing upon Percy and Catesby. Kit Wright falls backward shot; in the foreground is his dead brother. Winter endeavours to rise, Rokewood supports a comrade towards the house, while Morgan, Grant and others lead out the horses (*sketch, p.* 80).

312, "*The forge*," F. MAYOR.

314, "*How the battle was won*," EDWARD KING.

315, "*The Rev. F. W. Macdonald*," EDWARD J. POYNTER, R.A.

318, "*When the boats come in*," W. OSBORNE (*sk., p.* 79).

323, "*Farewell!*" PHILIP H. CALDERON, R.A. (*sketch, p.* 81).

325, "*W. W. B. Beach, Esq., M.P.*" W. W. OULESS, R.A.

330, "*The Ven. Henry William Watkins, D.D., Archdeacon of Durham*," L. ALMA-TADEMA, R.A.

331, "*Charles the First at Edge Hill*," ERNEST CROFTS, A.

In the light of a clear October morning, the king, supported by a regiment of horse on a hill, watches the enemy from the saddle and converses with his staff officers (*sketch, p.* 81).

336, "*That sound on the wind*," ELLEN CLACY (*sketch, p.* 82).

343, "*A minuet*," ELIZABETH FORBES (*sketch, p.* 82).

344, "*Syrinx*," ARTHUR HACKER.

The victim of Pan's passion standing nude, among the reeds of the river Ladon; contrast of flesh tones, and golden reeds (*sk., p.* 83).

349, "*A captive*," WALTER C. HORSLEY.

350, "*An ecstasy*," J. H. LORRIMER (*sketch, p.* 84).

351, "*A death grip*," J. T. NETTLESHIP (*sketch, p.* 84).

Other pictures noted are—**270**, "*Quiet end of day*," EDITH CORBET; **278**, "*Mrs. Cyril Grant*," ARTHUR S. COPE; **288**, "*The passing of autumn*," VAL DAVIS; **303**, "*A Grecian holiday*," F. MICHAEL; **308**, "*Semiramis*," MCLELLAN ARNOTT; **313**, "*At the Angel Inn, in Manchester, There lives the girl for me*," W. H. MARGETSON; **321**, "*Grey weather*," F. MILNER; **334**, "*Eleanor and Geoffry*," G. S. WATSON; **335**, "*The golden footprints of departing day*," G. D. HISCOX; **342**, "*Major Boden*," J. H. BENTLEY, and **352**, "*Tales of fair Cashmere*," J. CLARK.

GALLERY V. [Illustrations, pp. 85–93.]

354, "*Mrs. Horatio Bottomley*," ROWLAND HOLYOAKE.

355, "*A posy for you, sweetheart*," HARRIETTE SUTCLIFFE.

Boy in brownish-green page costume offering nosegay to little girl.

356, "*Sweethearts*," W. DENDY SADLER.

An elderly couple, *vis-à-vis*, sitting by a sundial in an old-fashioned garden.

357, "*Signing the first death warrant*," L. J. POTT (*sketch, p.* 85).

360, "*Spring afternoon*"; Johnson Ward, Lincoln County Hospital, DERING CURTOIS.

Patients in bed, dull-red walls and white counterpanes.

362, "*Mrs. William Agnew*," HUBERT HERKOMER, R.A.

367, "*November*," HENRY G. HEWITT (*sketch, p.* 85).

368, "*The broken idol*," VAL PRINSEP, A.R.A.

A Christian slave of the Diocletian epoch has in his zeal turned iconoclast, and with manacled hands defends his action before his mistress (*sketch, p.* 86).

369, "*Felix Joseph, Esq.*," K. WARREN (*sketch, p.* 87).

377, "*La Contessina*," F. W. W. TOPHAM (*sketch, p.* 88).

396, "*Steady!*" FRED MORGAN (*sketch, p.* 89).

406, "*Lady Jane H. Swinburne*," WALTER SPINDLER.

410, "*P. A. Muntz, Esq., M.P.*," HERMAN G. HERKOMER.
411, "*Lady Godiva*," E. BLAIR LEIGHTON (*sketch, p.* 93).
412, "*Jas. J. Bibby, Esq.*," LUKE FILDES, R.A.
414, "*A night school*," EDGAR BUNDY (*sketch, p.* 93).
417, "*Conway bay and the Carnarvonshire coast*," B. W. LEADER, A.
Luminous grey sea-scape (*sketch, p.* 91).
418, "*Mrs. Bibby*," LUKE FILDES, R.A.
422, "*Phosphor*," L. ELDER CHRISTIE.
Sea-nymph, dark sea and green phosphorescent light.
423, "*A wedding morning*," JOHN H. F. BACON (*sketch, p.* 92).
424, "*James Warnes Howlett, Esq.*," T. BLAKE WIRGMAN.
425, "*The lemon tree*," HORACE VAN RUITH.
428, "*The middleman*," W. DENDY SADLER.
430, "*Twelfth Night*," T. F. DICKSEE.
Viola disguised in red and white, Olivia in black. Act iii. sc. 4.

Other pictures noted are—**363**, "*At the fishmonger's*," OTTO SCHOLDERER; **363**, "*Lions: 'Thou makest darkness, and it is night; wherein all the beasts of the forests do creep forth,'*" ROBERT MORLEY; **378**, "*Off the road*," FREDERICK VIGERS; **386**, "*Damp autumn*," H. STRACHEY (*sketch, p.* 87); **390**, "*At the fountain*," W. H. GORE (*sketch, p.* 88); **395**, "*Yours faithfully*," ROBERT LITTLE (*sketch, p.* 89); **407**, W. URWICK (*sketch, p.* 90); **413**, "*Hemingford Gray*," STUART LLOYD (*sketch, p.* 90); **419**, "*A bygone day; Tewkesbury*," VINCENT P. YGLESIAS; **420**, "*Salmon poachers*," LANCE CALKIN (*sketch, p.* 92); **421**, "*Miss Margaret Cusse*," ALFRED HITCHENS; **429**, "*Music in the gloamin'*," JAMES ARCHER, and **431**, "*Sir John F. Lennard, Bart.*," ETHEL MORTLOCK.

GALLERY VI. [Illustrations, pp. 94–100.]

In the principal position in this Gallery is Professor Herkomer's large picture "*Portrait group: A Board of Directors*" (**458**).

436, "*G. A. Holmes, Esq.*," WILLIAM CARTER.
437, "*Wisdom and Folly*," EDWIN HUGHES.
A cardinal ascending a staircase is confronted by a jester.
439, "*Market Place, Bruges*," FLORA M. REID (*sk., p.* 94).
443, "*Mark Twain* (*S. L. Clemens, Esq.*)," J. C. BECKWITH.
446, "*She loves a sailor*," F. MARKHAM SKIPWORTH.
449, "*A yarn from grandfather*," WILLIAM B. FORTESCUE.
Cottage interior scene.
452, "*Mrs. Paterson*," EDWARD PATRY.
454, "*Thirst*," JOHN M. SWAN.
Two Indian panthers, drinking eagerly at a brook (*sketch, p.* 94).

455. "*Flowing to the lowlands,*" C. E. JOHNSON (*sketch, p.* 95).

457, "*The meadow's stream,*" R. W. ARTHUR ROUSE.

458, "*Portrait group,*" H. HERKOMER, R.A. (*sketch, p.* 96).

459, "*Orphans,*" W. F. CALDERON (*sketch, p.* 94).

461, "*Plymouth old harbour*, 1891, *early morn: the cradle of our navy,*" J. BUXTON KNIGHT.

462, "*The struggle for fame,*" CHARLES VIGOR.

An impoverished author comforted by his wife after the rejection of his MS., which is scattered in confusion on the floor. A little child stands over the papers, gazing at her father.

463, "*Mrs. Val Prinsep,*" S. MELTON FISHER.

475, "*Sunset: Roman Campagna,*" ADRIAN STOKES (*sk., p.* 98).

477, "*A shepherdess,*" T. HOPE MCLACHLAN.

487, "'*Ave Maria!' on the coast of Tuscany,*" HUGH DE T. GLAZEBROOK.

488, "*The Bishop of Oxford,*" CHARLES W. FURSE.

489, "*Clytie,*" SIR F. LEIGHTON, BART., P.R.A.

Clytie standing, with outstretched arms, on a marble terrace, passionately invoking Apollo. The sun sets in golden splendour behind the hill slopes; threatening storm-clouds overhead.

490, "*The day-spring from on high,*" J. BUXTON KNIGHT.

492, "*Fairy tales,*" FLORENCE PASH.

501, "*The sleeping beauty,*" T. R. SPENCE (*sketch, p.* 98).

502, "*Portrait de l'auteur,*" ANNA BILINSKA.

505, "*In sweet September,*" YEEND KING.

506, "*Isabella,*" G. SHERIDAN KNOWLES.

509, "*The mill-stream,*" JAMES CHARLES.

512, "*Don't be frightened!*" FRED. MORGAN (*sketch, p.* 99).

513, "*The mate of the "Mermaid's" wedding,*" JOHN R. REID.

The scene is a fishing village; a bridal party is surrounded by congratulatory friends and children (*sketch, p.* 100).

515, "*The day-dream,*" KATE E. BUNCE (*sk., p.* 100).

516, "*The doll's dressmaker: 'Our Mutual Friend,'*" FLORENCE HANNAM.

524, "*The Canterbury Pilgrims,*" WILLIAM HOLE.

525, "*An old world home,*" J. L. PICKERING.

A wintry landscape. Rooks circling and settling in the foreground.

526, "*Philip Haldinstein, Esq.*" SOLOMON J. SOLOMON.

528, "*In the Vale of the Clewyd,*" ANDERSON HAGUE.

530, "*Mrs. Lawrence,*" H. S. TUKE.

Other pictures noted are—**451**, "*Lilies,*" J. H. LORIMER; **464**, "*A September morning,*" A. A. GLENDENING; **474**, "*A spring*

morning," G. N. LANGLANDS (*sk.*, *p.* 97); **476**, F. M. SKIPWORTH (*sk.*, *p.* 97); **481**, "*The Rev. Charles Voysey*," JOSEPH W. FORSTER; **482**, "*A shadow*," FREDK. H. A. PARKER; **503**, D. F. ROBINSON (*sk.*, *p.* 99); **504**, "*Widowed*," ARTHUR C. COOKE; **511**, "*Alone*," ARTHUR K. TEBBY, and **523**, "*A grey day on the Clyde off Greenock*," TOM ROBERTSON.

GALLERY VII. [Illustrations, pp. 101–107.]

533, "*A November pastoral*," WILLIAM HUNT.

534, "*Victor and Violet, children of Lord and Lady Robartes*," JAMES SANT, R.A.

535, "*Lady Coventry's escort*," EYRE CROWE, A.

The celebrated beauty walking in St. James's Park escorted by foot guards, by order of King George II. (*sketch*, *p.* 101).

542, "*Under petticoat government*," BLANDFORD FLETCHER.

An old man turned out of cottage for cleaning purposes (*sk.*, *p.* 101).

543, "*The parting sunbeam*," ROBERT W. ALLAN (*sketch*, *p.* 102).

544, "*Lions drinking: Sunset*," JOHN M. SWAN.

An impressive picture. Lion, lioness and cubs slaking their thirst on the shores of a lagoon under a lurid sky.

545, "*Welsh barley*," JOHN BRETT, A.

View of the sea from a barley field spangled with bright flowers.

550, "*Sir Robert Rawlinson, K.C.B., Vice-President of the Institution of Civil Engineers*," PHIL. R. MORRIS, A.

551, "*Lynn Ferry*," ROBERT W. MACBETH, A. (*sketch*, *p.* 102).

552, "*The village resting-place*," ROBERT NOBLE.

553, "*The sea-wolf's hostage*," E. MATTHEW HALE.

554, "*The Bishop of Worcester*," HON. JOHN COLLIER.

557, "*Mariana: 'He cometh not, she said,'*" HENRIETTA RAE.

Three-quarter length, life-size figure. Mariana arrayed in white with dishevelled hair, leaning against the casement, (*sketch*, *p.* 103).

558, "*French fishing vessels leaving port Guernsey*," EDWIN HAYES (*sketch*, *p.* 103).

561, "*The squire's daughter*," EDWARD PATRY.

565, "*Singing lesson*," CARL SCHLOESSER (*sketch*, *p.* 104).

568, "*The Hon. Mrs. Harley*," J. J. SHANNON.

569, "*The brimming river*," CHARLES W. WYLLIE (*sk.*, *p.* 104).

570, "*Bethany, the home of Martha and Mary*," H. SCHMALZ.

571, "*Wolf Harris, Esq.*," JOHN PETTIE, R.A.

578, "*Courtyard, Palma, Mallorca*," WILLIAM F. JEAMES, R.A.

580, "*The Archbishop of York*," HUBERT HERKOMER, R.A.

590, "*Portrait*," ALICE GRANT (*sketch, p.* 104).

591, "*Autumn afternoon*," ALFRED EAST.

592, "*La superba*," C. E. PERUGINI.

595, "*Mordecai refusing to do reverence to Haman*," ERNEST NORMAND. A large canvas illustrating the incident related in the Book of Esther (iii. 2) (*sketch, p.* 105).

596, "*The Isles of Skomer and Skokham*," JOHN BRETT, A.

Two islands at the mouth of Milford Haven. At sea a heavy swell. In the distance a green isle and headland in bright sunlight (*sketch, p.* 106).

597, "*Master William Pettie Watt*," JOHN PETTIE, R.A.

614, "*A breezy upland*," ARTHUR LEMON (*sketch, p.* 107).

615, "*The outside edge: A Brabant skater*," G. H. BOUGHTON.

A seventeenth century figure. Greenish tinted ice, purple pink bodice, transparent green apron, and grey skirt of the skater (*sketch, p.* 107).

Other pictures noted are—**562**, "*The dog with his master's dinner: La Fontaine's Fables*," P. H. FISHER; **563**, "*A Welsh harvest*," J. C. ADAMS; **577**, "*Mrs. T. P. Borrett*," W. R. SYMONDS; **579**, "*The Vicar finds Olivia*," W. A. BREAKSPEARE; **585**, "*An October Evening*," C. WILKINSON; **602**, "*Druidscombe, Somerset*," J. W. NORTH, and **609**, "*The first sight of Moscow*," L. J. POTT.

GALLERY VIII. [**Illustrations, pp. 108–114.**]

618, "*One too many*," C. HAIGH WOOD (*sketch, p.* 108).

A trio in late Georgian costume.

619, "*The mainland from Arran*," J. MACWHIRTER, A.

A late autumn scene, heather and bracken in the foreground.

620, "*The storm*," PHIL. R. MORRIS, A.

A Highland shepherd sheltering with his plaid two children who have strayed upon the moor (*sketch, p.* 108).

622, "*Storm and shine: Windermere*," ERNEST PARTON.

628, "*Old Inn: Honfleur*," H. CHARLES CLIFFORD.

631, "*Evening—Autumn*," R. W. ARTHUR ROUSE.

633, "*Beatrice, daughter of J. Shaw, Esq.*," F. GOODALL, R.A.

634, "*A Surrey sandpit*," B. W. LEADER, A.

View near the painter's home (*sketch, p.* 109).

635, "*The late Rt. Hon. W. H. Smith*," HENRY T. WELLS, R.A.

638, "*A portrait*," ALICE GRANT.

639, "*Jack's bounty*," A, W. BAYES (*sketch, p.* 109).

640, "*An approaching shower*," T. SIDNEY COOPER, R.A.

641, "*My crown and sceptre*," T. C. GOTCH (*sketch, p.* 110).

642, "*Dawn: Kilbrannan Sound*," K. MACKENZIE (*sk., p.* 110).

643, "*Lât el Barood 'Powder Play,' Tangier*," E. AUBREY HUNT

In the foreground horsemen are entering into the "play" with much spirit; groups of Moors and their children, and the white walls of houses. The *vogue* Mr. Hall Caine's book, *the Scapegoat* has achieved will give additional interest to this picture. (*sketch*, p. 111).

646, "*Among the Sandwich Flats*," T. SIDNEY COOPER, R.A.

Cattle drinking at a stream, and on its banks pollarded willows. A mill and farm in the distance.

647, "*William Bolitho, Esq.*," STANHOPE A. FORBES, A.

650, "*The Hon. Mrs. Devereux*," FREDK. GOODALL, R.A.

651, "*Over the sunlit sea*," J. MACWHIRTER, A. (*sketch, p.* 111).

654, "*Evening: south coast, Isle of Man*," OWEN BOWEN.

657, "*Resting*," J. S. NOBLE.

658, "*Lady Hamilton Dalrymple*," H. S. TUKE.

660, "*A bit of a yarn*," CHARLES T. GARLAND.

661, "*Asking papa*," HERBERT P. DOLLMAN.

A pendant to Mr. Haigh Wood's picture; both are illustrative of the Georgian era.

663, "*Daybreak*," F. STUART RICHARDSON.

664, "*Robert Blackwell, Esq.*," FREDK. GOODALL, R.A.

665, "*Summer-time*," H. W. B. DAVIS, R.A.

666, "*Orpheus*," SOLOMON J. SOLOMON.

The son of Calliope, in search of his lost Eurydice in the infernal regions; at the moment of his temptation to look back (*sk., p.* 112).

668, "*Surrey meadland*," CHARLES GREGORY.

669, "*The Rev. C. E. Searle, D.D., Master of Pembroke College, Cambridge*," W. W. OULESS, R.A. (*sketch, p.* 113).

670, "*A Welsh farmstead*," ANDERSON HAGUE.

671, "*The shadow of evening*," H. W. B. DAVIS, R.A. (*sketch, p.* 112).

672, "*Lightning and light*," ALBERT MOORE.

Three light-robed maidens, on a marble seat, looking out upon a storm breaking over the sea; prevailing colours: green, orange, and blue.

674, "*An idle hour*," JAMES CHARLES.

675, "*Allez-vous-en!*" G. SHERWOOD HUNTER.

678, "*The sea-mist drifts in-shore*," JOHN BRETT, A.

A hazy day on the coast.

685, "*A quiet dell on the common*," A. A. GLENDENING (*sketch, p.* 113).

686, "*Auguste Manns, Esq.*," JOHN PETTIE, R.A.

A characteristic portrait of the well-known musician.

690, "*The Right Hon. The Speaker*," W. E. LOCKHART.

691, "*The Spanish Armada*," W. L. WYLLIE, A. (*sk., p.* 114).

692, "*Mrs. H. Turton Norton*," J. J. SHANNON.

699, "*Dear life!*" ALLAN J. HOOK. A small picture; sailor adrift on a life-buoy, defending himself against an albatross with a knife. In the distance a barque hove to; evening time.

704, "*Herbert Alan, son of A. Ernest Sansom, Esq., M.D.*," GEORGE S. WATSON.

708, "*Cromwell at Ripley Castle*," RUDOLF LEHMANN.

Lady Ingilby receiving Cromwell after the battle of Marston Moor (*sketch, p.* 115).

709, "*Machrihanish Bay, Kantyre*," HENRY MOORE, A.

An evening effect with light clouds over distant mountains; the deep blue sea breaks into surf upon the rocky foreground.

Other pictures noted are—**617**, "*The broken sabot*," HENRY MOSLER; **627**, "*The milkmaid*," G. E. ROBERTSON; **636**, "*The amateur dentist*," RALPH HEDLEY; **653**, "*A student of nature*," BRYAN HOOK; **656**, "*A freshet*," W. WARDLAW LAING; **683**, "*Morning, on the rocks, Villerville*," TERRICK WILLIAMS; **687**, "*With fingers weary and worn*," C. H. EASTLAKE, and **705**, "*Daddie's boots*," J. WHITE.

GALLERY IX. [Illustrations, pp. 115–120.]

In this gallery are 176 small pictures:—

712, "*Far from the madding crowd*," E. A. WATERLOW, A. (*sketch, p.* 115).

713, "*A new model*," W. P. FRITH, R.A.

A painter receiving a model with a letter of introduction from a brother artist (*sketch, p.* 116).

718, "*A fishing-cove, East Coast*," CHAMPION JONES.

724, "*The rejected*," DUDLEY HARDY.

728, "*When you meet a gentleman, always bow*," A. W. STRUTT.

730, "*A siesta*," THOMAS R. SPENCE.

734, "*Interior*," CARL KRICHELDORF.

742, "*For safety*," HAYNES KING (*sketch, p.* 117).

746, "*Ploughing in Morocco*," G. DENHOLM ARMOUR.

747, "*A bait-gatherer*," H. CAFFIERI.

749, "*Near Arnhem, Holland*," HENRY LE JEUNE, A.

750, "*A village in Venetia*," HENRY WOODS, A.

751, "*A duck-shooter*," DAVID MURRAY, A.

756, "*Cardigan Bay*," JOHN BRETT, A.
Sunny weather on a sandy coast (*sketch, p.* 117).

757, "*Olivia*," PHILIP H. CALDERON, R.A.

761, "*In a riverside orchard*," VAL DAVIS.

762, "*Hush-a-bye!*" LAURA T. ALMA-TADEMA (*sketch, p.* 118).

763, "*The Dog Rock in bad weather*," JOHN BRETT, A.

764, "*Miss Ruth Lucas*," EDWARD J. POYNTER, R.A.

770, "*The question*," E. BLAIR LEIGHTON.

771, "*Where rust and moth doth corrupt*," JOHN A. LOMAX.
A miser has died beside his treasure, and his skeleton still clings to the chest which contained it.

774, "*Evening after storm*," CHAMPION JONES.

777, "*The shepherd*" (landscape), DAVID MURRAY, A.

784, "*Water sprites*," WALTER OSBORNE.
A study of flesh tones against herbage.

785. "*A mate in two*," G. O. REID (*sketch, p.* 118).

790, "*Marie, a fisherman's daughter, Marken*," G. S. HUNTER.

792, "*A Sussex peasant*," H. H. LA THANGUE.
A face typical of the South.

799, "*The dancing girl*," HAL LUDLOW.
A golden-haired girl, in black and green, preparing to dance.

800, "*The love-letter*," CARL KRICHELDORF.

804, "*Here without thorn, the rose*," H. FANTIN-LATOUR.

807, "*The new gown*," HAYNES KING.

811, "*A spring evening; apple-blossom*," ROBERT NOBLE.

815, "*The love letter*," GUNNING KING.
A young girl posting a letter at a rural post-office.

817, "*Grey rocks and grey mullet*," S. A. FORBES, A. (*sk. p.* 119).

819, "*The finishing touch*," JESSICA HAYLLAR.
A lady in evening attire fastening a spray of flowers in her dress.

820, "*Waning day*," WALTER GOLDSMITH.

823, "*A song of Araby*," DUDLEY HARDY.

825, "*A morning toilet*," ETTORE TITO.

831, "*The Giudecca Canal, Venice*," WILLIAM LOGSDAIL.

834, "*During the battle*," JAN. V. CHELMINSKI.

835, "*Scourie Bay*," COLIN HUNTER, A.

846, "*A parting request*," PERCY THOMAS.

852, "*Wild October*," HON. H. P. M. PAKINGTON.

857, "*Moonrise*," CLAUDE HAYES.

859, "*Harvest moon*," LOUIS COCKRELL.

862, "*The foot-bridge*," LESLIE THOMSON.

863, "*The temple of Girgenti, Sicily*," JOHN MACWHIRTER, A.

864, "*The fruit-stall*," STEFANO NOVO.

867, "*When the boats come in*," OWEN DALZIEL.

868, "*Entrance to a Turkish bath, Cairo*," JOSEPH FARQUHARSON.

874, "*Solitude*," WILLIAM STRANG.

879, "*George and the dragon*," ROWLAND HOLYOAKE.

882, "*Waiting to mount guard*," WILLIAM KENNEDY.

883, "*The foot-stile*," W. C. T. DOBSON, R.A. (*sketch, p.* 120).

884, "*The Kettledrummer of the 2nd Regiment of Life Guards*," FRANCESCA S. SINDICI.

Other pictures noted are—**710**, "*Apples*," OTTO SCHOLDERER" **717**, "*In the Isle of Thanet*," T. G. COOPER (*sketch, p.* 116) **731**, "*Finishing the chapter*," R. J. GORDON; **758**, "*Twilight*," CHARLES W. GROOM; **776**, "*The new laird*," G. OGILVY REID; **783**, "*April showers*," SIDNEY PIKE; **806**, "*An old master*," JOHN A. LOMAX; **809**, "*In fairyland*," ANNA NORDGREN; **812**, "*Our village beauty*," M. E. EDWARDS (*sketch, p.* 119); **816**, "*Welsh farmyard*," ALBERT W. AYLING; **836**, "*A stormy sunset*," JOHN FRASER; **845**, "*Ill news*," ARTHUR WARDLE, and **877**, "*A coming shower*," WILLIAM F. HULK.

GALLERY X. [Illustrations, pp. 121–129.]

887, "*A storm at sundown*," T. HOPE MCLACHLAN.

A windy scene, in the foreground a child driving home sheep.

890, "*A Sussex orchard*," ARTHUR TOMSON.

891, "*Love in the garden of Philetas*," HERBERT J. DRAPER.

892, "*The River Piave, Belluno, Venetia*," J. AUMONIER (*sk. p.* 121).

893–5, "*Viola d'amore*," ARTHUR HUGHES.

A series of three pictures in one frame (*sketch, p.* 122).

898, "*Mother and Child*," HENRY J. STOCK.

899, "*Where Ettrick meets Yarrow*," M. R. JONES (*sk., p.* 121).

900, "*Given back*," GEORGE E. HICKS.

901, "*The Annunciation*," ARTHUR HACKER.

The fountain at which the angel Gabriel finds the Virgin is in cool shadow; the town in the background is lighted by the setting sun. The angel hovers behind the Virgin and in his hand he holds a lily stem crowned with blossoms (*sketch, p.* 123).

902, "*Early summer: Alderney,*" A. HELCKÉ (*sketch, p.* 124).

905, "*In the childhood of Dante,*" JESSIE MACGREGOR.

907, "*Christ or the world?*" G. HALL NEALE.

912, "*Grande mosque de Tanger,*" EMILE WAUTERS.

913, "*Spring blossoms and flowers,*" EDGAR WILLS.

919, "*The white heat,*" DAVID MURRAY, A. (*sketch, p.* 125).

924, "*Danaë,*" J. W. WATERHOUSE, A.

The fishermen of Seriphus have rescued Danaë and her babe Perseus from their boat. Danaë stands erect among the men clasping her child, her hair is dishevelled and her draperies disordered (*sketch, p.* 126).

929, "*Hunting with the Devon and Somerset stag-hounds in a sea fog,*" ROBERT W. MACBETH, A. (*sketch, p.* 126).

930, "*The lonely watcher,*" J. S. NOBLE.

939, "*Sunlight and shadow,*" WALTER LANGLEY. A woman standing in an orchard, child in the background.

942, "*La belle dame sans merci,*" WILLIAM HUNT.

This picture illustrates Keats. The figure draped in grey accords with the landscape. Her hair is tossed on one side and her eyes are half open (*sketch, p.* 127).

945, "*Twilight,*" HUGH L. NORRIS.

946, "*Scandal and tea,*" W. DENDY SADLER (*sk., p.* 128).

948, "*George R. Cockerell, Esq.,*" CHRISTABEL A. COCKERELL.

954, "*Orphans,*" WILLIAM M. PALIN.

955, "*The cloud-surrounded morn.*" *Shelley's 'Prometheus Unbound,'* MATTHEW R. CORBET (*sk., p.* 128).

956, "*Out of the deep have I cried unto thee,*" NELLY ERICHSEN (*sk. p.* 129).

959, "*A passing storm: Corfe,*" FRED. G. COTMAN.

Freshened atmosphere after heavy rain and an encircling rainbow disappearing. The castle is seen in the distance (*sk. p.* 129).

Other pictures noted are—**896**, "*Miss Edith Milner,*" DACRES ADAMS; **897**, "*Cornish wreckers,*" A. WARNE-BROWNE; **904**, "*A Berkshire trout-stream,*" G. E. COOK; **906**, "*Nooning,*" T. GRAHAM (*sk. p.* 124); **917**, "*Poppies from the Lido,*" CATHERINE M. WOOD; **923**, "*Consolatrix Afflictorum,*" GWILT JOLLEY (*sk. p.* 125); **944**, "*Getting into a scrape,*" LOUISE STARR CANZIANI (*sk. p.* 127); **951**, "*The ferry,*" PETER GHENT; **960**, "*The shadow of death,*" F. MORLEY FLETCHER, and **961**, "*The captain's the last to leave,*" THOMAS M. HEMY.

GALLERY XI. [Illustrations, pp. 130–140.]

962, "*Interesting reflections*," ST. GEORGE HARE.

971, "*The cotillon*," NORMAN GARSTIN (*sk., p.* 130).

975, "*The bridge*," A. GLENDENING, JR. (*sk., p.* 130).

976, "*Mrs. Frank St. Clair Grimwood*," J. HANSON WALKER. Mrs. Frank Grimwood, in black, wearing the Victoria Cross.

977, "*After the gale*," H. H. LA THANGUE.

981, "*After church: Old Basing*," J. B. KNIGHT (*sk., p.* 132).

982, "*John Pettie, Esq., R.A.*," ARTHUR S. COPE (*sk., p.* 131).

983, "*The daughters of Judah in Babylon*," HERBERT SCHMALZ. The Jewish maidens refusing to sing the "Song of Sion" at the command of the King of Babylon (*sk., p.* 133).

986, "*Oodeypore, India*," ROBERT W. ALLAN.

987, "*O, for the touch of a vanished hand!*" HERBERT DICKSEE. An Irish greyhound disconsolate at the loss of his master.

988. "*Low land*," ARNSBY BROWN (*sk., p.* 134).

989, "*The trammel net*," C. NAPIER HEMY (*sk., p.* 132).

990, "*Mrs. Edmund Gosse*," T. BLAKE WIRGMAN.

992, "*Red roses*," EDWARD STOTT (*sk., p.* 134).

993, "*The spirit of classic poetry*," SIGISMUND GOETZE.

995, "*The peep of day*," DAVID FARQUHARSON.

1000, "*Out of reach*," EDITH SCANNELL (*sk., p.* 136).

1001, "*Allhallow-tide*," FRANK WALTON (*sk., p.* 135).

1002, "*The return from the war*," G. SHERIDAN KNOWLES. An old lady and a young girl waiting the arrival of a soldier, seen at a gateway (*sk., p.* 136).

1003, "*Left to fate*," WILLIAM B. WOLLEN.

1008, "*I'se biggest!*" ARTHUR J. ELSLEY (*sk., p.* 138).

1014, "*A frosty morning*," F. STUART RICHARDSON.

1015, "*Leaving the hills*," JOSEPH FARQUHARSON. Horned sheep being driven into the Lowlands. The rays of the declining sun fall upon rising mists and the backs of the sheep (*sk., p.* 138).

1016, "*S. R. Platt, Esq., J.P., D.L.*" EDWARD J. GREGORY, A. (*sk., p.* 137).

1022, "*Pleasure*," W. REYNOLDS STEPHENS.

1023, "*A summer night*," S. MELTON FISHER. A group of Venetian belles are seated on a balcony overlooking the water. On tables are summer drinks; several men are in attendance. A man is playing a guitar and a girl a mandoline. The faces and figures of the brightly-dressed group are illumined by many-coloured Japanese lanterns.

1024, "*Bonjour, Pierrot!*" ETHEL WRIGHT (*sk., p.* 139).

1025, "*The kiss of the dew*," JOHN COOKE.

1028, "*Potato harvest*," T. AUSTIN BROWN.

1033, "*Peonies*," W. J. MUCKLEY (*sk., p.* 140).

1038, "*From pasture homewards*," E. SHERWOOD CALVERT.

1041, "*The result of high living*," FRED. HALL.

A scene in a chemist's laboratory. A white and tan King Charles spaniel is sitting on a table looking up plaintively into the face of the chemist as if anticipating the fate in store for him. The chemist is selecting a nostrum (*sketch, p.* 140).

Other pictures noted are—**964**, "*Her signal*," NORMAN GARSTIN; **968**, "*Under the shadow of the hill*," sands and smooth sea; a silvery-grey effect, E. R. IRELAND BLACKBURNE; **970**, "*By the banks of the silvery Tay*," JOHN MILNE; **998**, "*Fruits et melons*," EDOUARD CHAPPEL; **1009**, "*Haydée*," LUIS FALERO; **1017**, "*Victory*," GERALD E. MOIRA; **1020**, "*R. Norman Shaw, Esq., R.A.*, COLLIER SMITHERS; **1042**, "*Far from court, far from care*," DAVIDSON KNOWLES, and **1044**, "*After a storm; Highlands of Scotland*," J. DENOVAN ADAM.

WATER COLOURS AND MINIATURES. Nos. **1045–1326**.

WORKS IN BLACK AND WHITE: ETCHINGS, DRAWINGS AND ENGRAVINGS. Nos. **1459–1617**.

ARCHITECTURAL ROOM. Nos. **1618–1850**.

SCULPTURE. Nos. **1851–2007**.

---

36 × 25.

No. **1589**. "*Cupid laid aside his brand and fell asleep;*" design for wall decoration. MAY BOWLEY.

CADBURY'S
COCOA

"The Typical Cocoa of English Manufacture, Absolutely Pure."

THE ANALYST.

NO CHEMICALS USED

(AS IN THE SO-CALLED PURE FOREIGN COCOAS.)

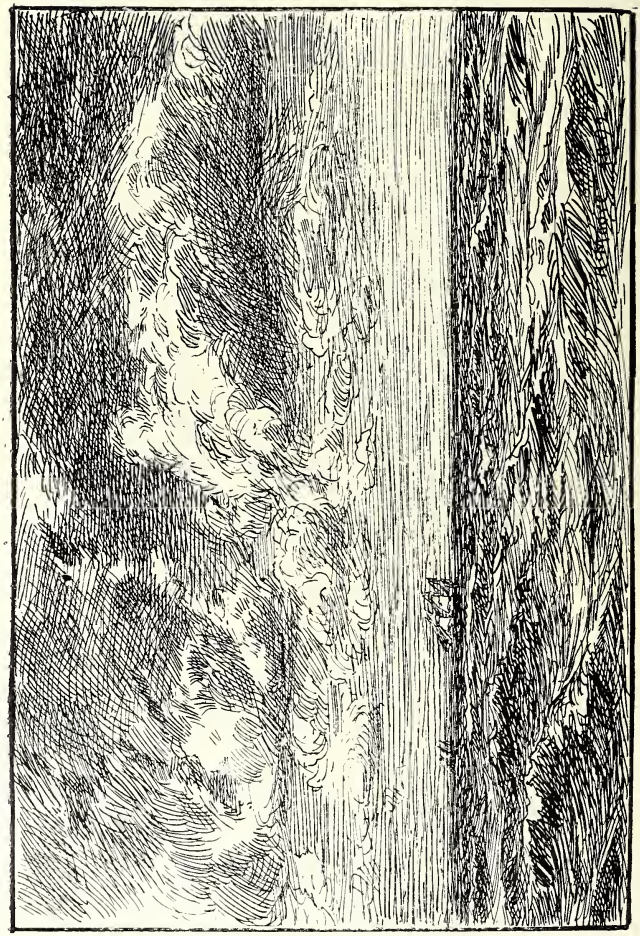
ILLUSTRATIONS.

GALLERY I.

35 × 28.

No. 13. "*Isambard Brunel, Esq., D.C.L., Chancellor of the Diocese of Ely.*" J. C. HORSLEY, R.A.

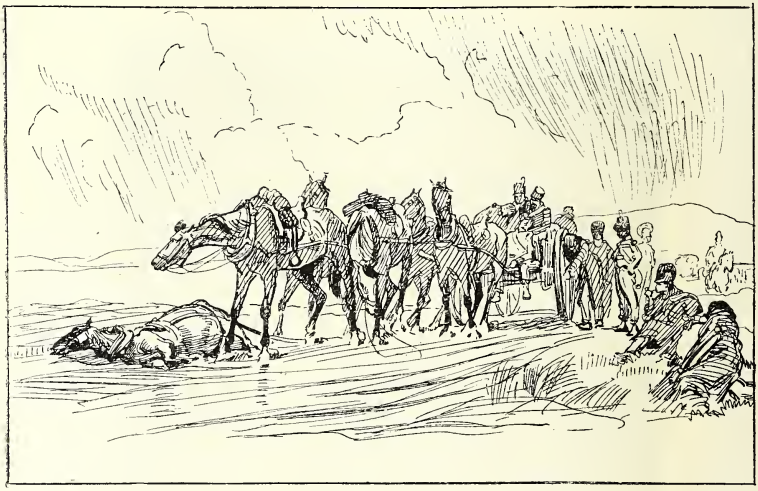
No. 12. "*Between two fires.*" F. D. MILLET. 22 × 26.



19. "*Perfect weather for a cruise.*" HENRY MOORE, A. 42 × 72.

70 × 33.

No. 20. "*Circe invidiosa: Circe poisoning the sea.*" J. W. WATERHOUSE, A.



40 × 60.

No. 27. "*Halt on a forced march: Peninsular War.*" LADY BUTLER.

20 × 29.

No. 37. "*A minstrel of Mallorca.*" WILLIAM F. YEAMES, R.A.

No. 25. "*Sea-worn rocks.*" PETER GRAHAM, R.A. 41 × 72.

No. 43. "*Mrs. Tree as 'Ophelia.'*" LOUISA JOPLING.

20 × 28.

No. 45. "*Flower-gathering in the South of France.*" WILLIAM LOGSDAIL.

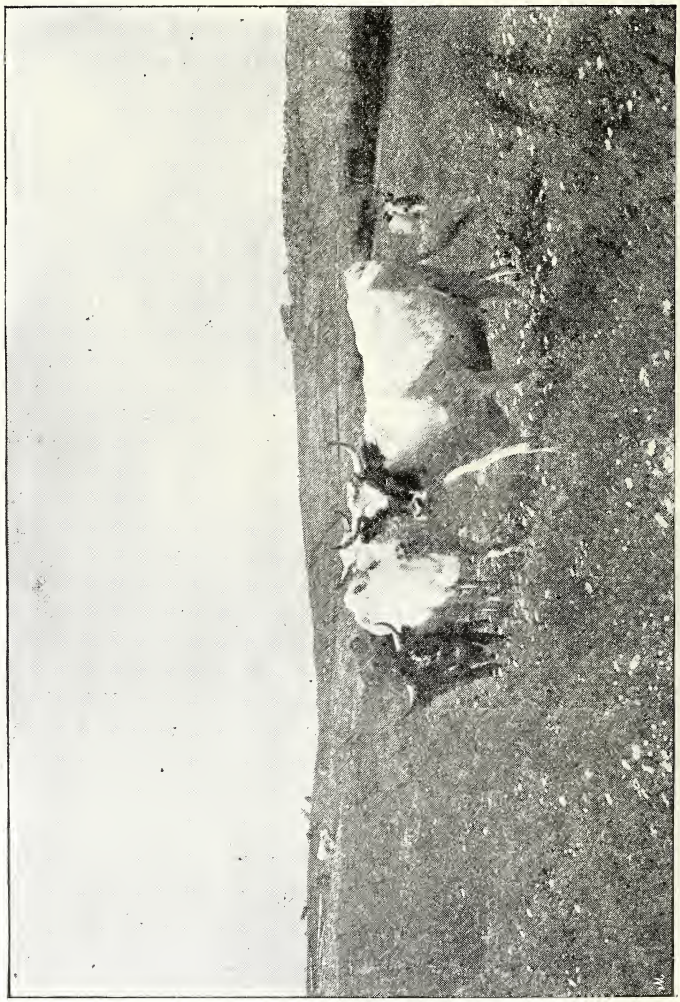
22 × 29

No. 46. "*A master of kings.*" BRITON RIVIERE, R.A.

(*By permission of Messrs. Agnew & Sons, Old Bond Street, W., owners of the copyright.*)

42 × 49.

No. 53. "*Old memories.*" FRANK BRAMLEY.



No. 54. "*Trespassing.*" H. W. B. DAVIS, R.A. 40 × 60.

55 × 39.

No. 59. *"Lieut.-General Sir Drury C. Drury-Lowe, K.C.B."*
HENRY T. WELLS, R.A.

76 × 56.

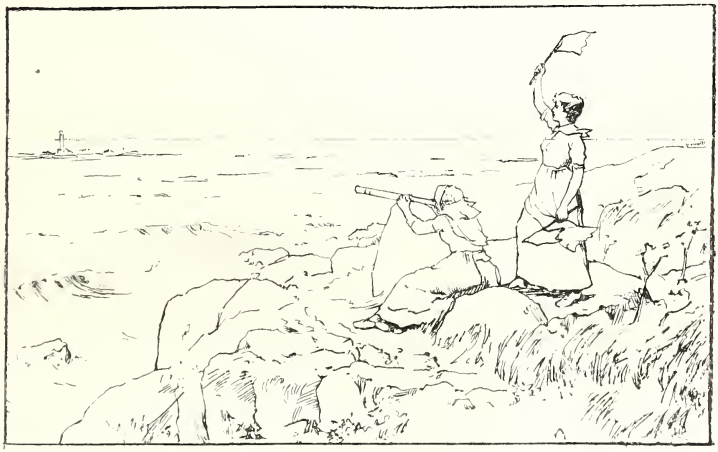
No. **60.** "*The rose queen.*" G. D. LESLIE, R.A.

37 × 59.

No. **66.** "*The home-light.*" GEO. H. BOUGHTON, A.

45 × 72.

No. 55. "*A ferry on the tidal Seine.*" W. H. Bartlett.

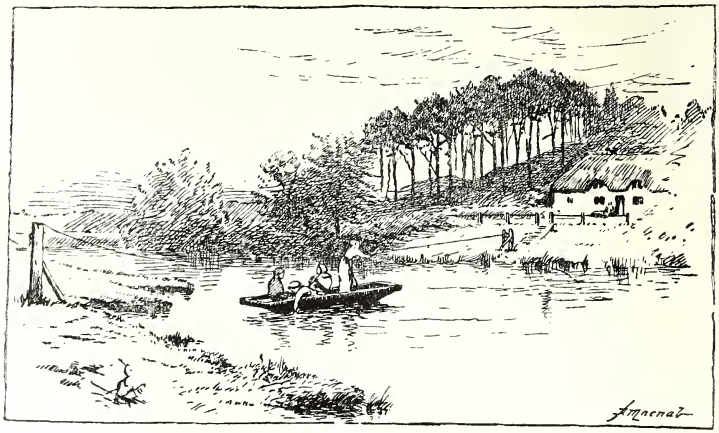


45 × 72.

No. 67. "*A message to the reef.*" Richard H. Carter.

43 × 33.

No. 71. "*Miss Angel*": Angelica Kauffman, introduced by Lady Wentworth, visits Mr. Reynolds's studio. MARGARET I. DICKSEE.



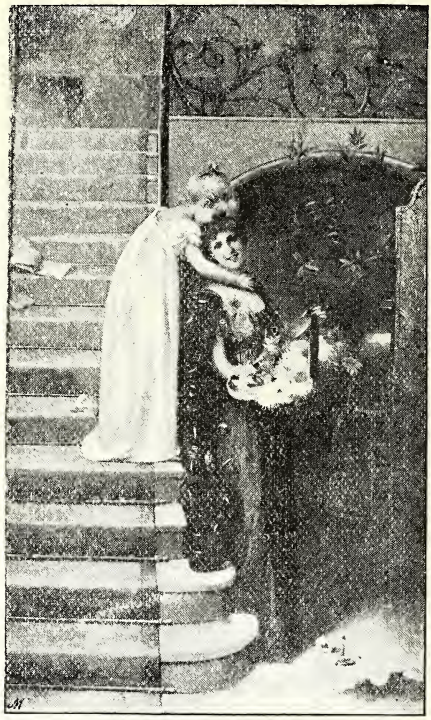
30 × 50.

No. 78. "*Blackwater ferry.*" PETER MACNAB.

GALLERY II.

62 × 45.

No. 89. "*Bonnie Prince Charlie.*" JOHN PETTIE, R.A



27 × 17.

No. 91. "*Taller than mother.*" MAUDE GOODMAN.

(*By permission of Messrs. Hildesheimer and Co., London, owners of the copyright.*)

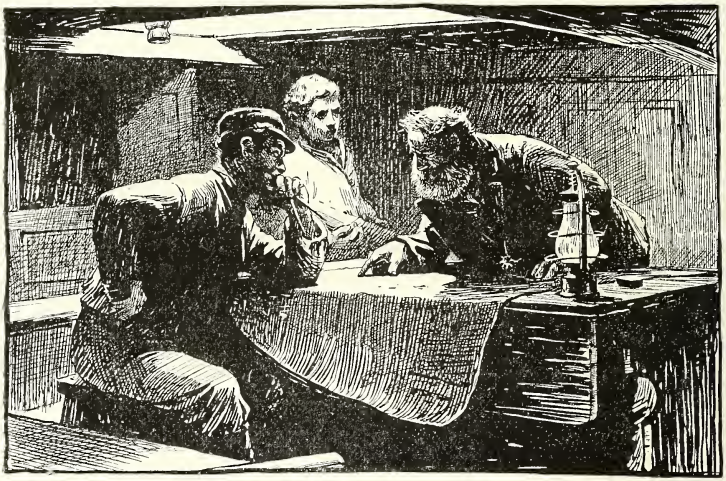
No. 95. "*Victory.*" RALPH PEACOCK. 40 × 50

43 × 65.

No. **104.** "*Hayle, from Lelant, Cornwall.*" ALFRED EAST.

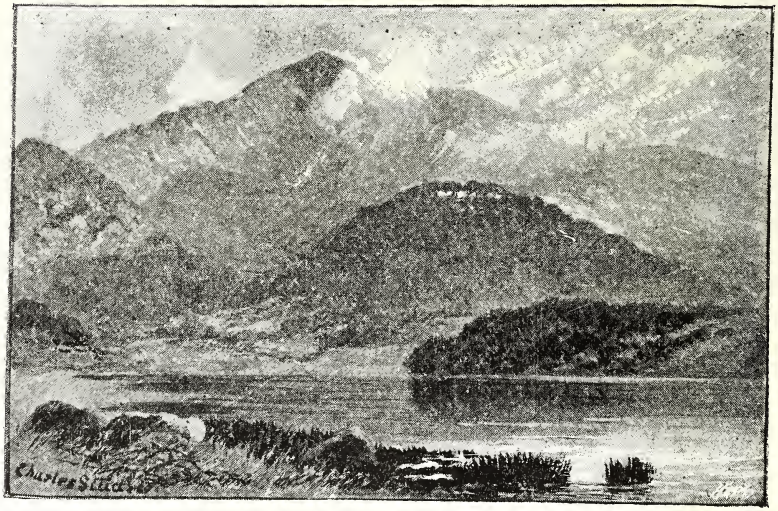
(*By permission of the Committee of the City of Birmingham Museum and Art Gallery.*)

No. **105.** "*The King's drum shall never be beaten for rebels:*" 1798. G. W. JOY.



37 × 56.

No. 111. "*Out of their reckoning.*" ALBERT STARLING.

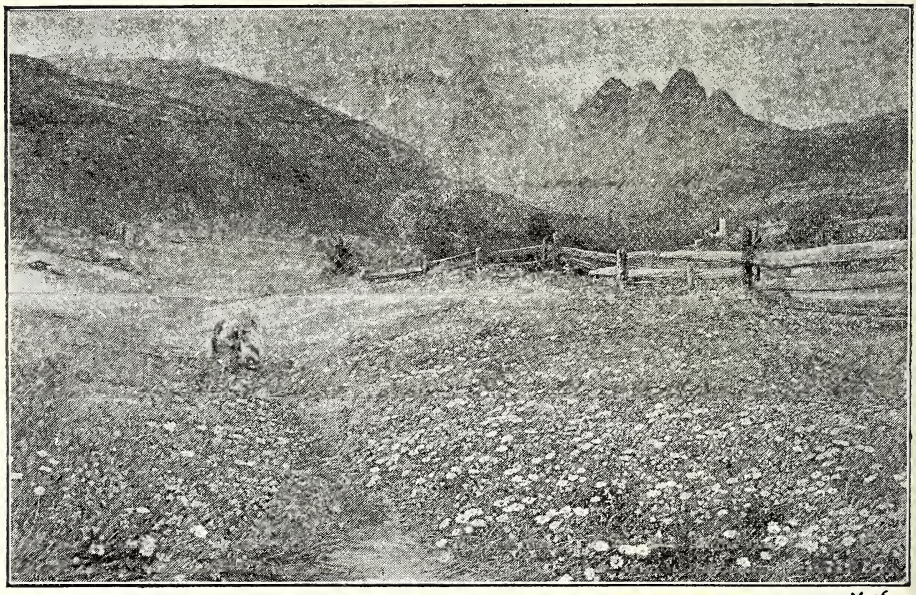


56 × 85.

No. 116. "*The end of a summer day.*" CHARLES STUART, R.A.

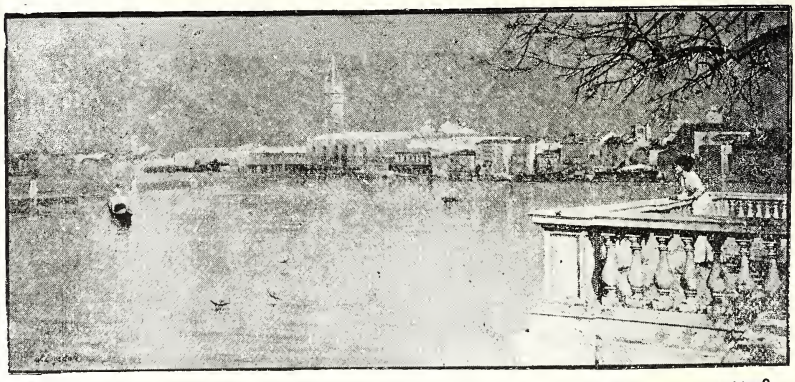
92 × 92.

No. 115. '*And the sea gave up the dead which were in it.*"—Rev. xx. 13.
SIR F. LEIGHTON, BART., P.R.A.



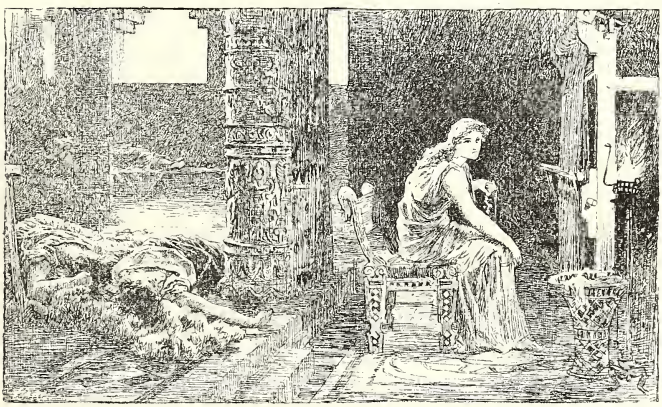
23 × 36.

No. 120. "*June in the Austrian Tyrol.*" J. MacWhirter, A.



24 × 48.

No 125. '*Venice, from the public gardens: early morning.*" William Logsdail.

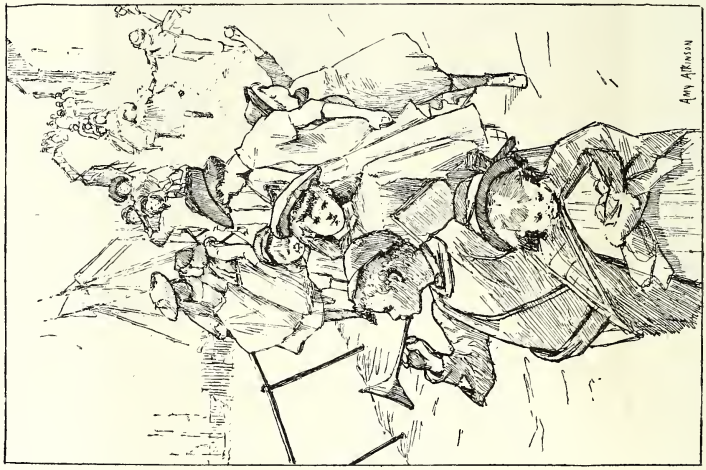


27 × 45.

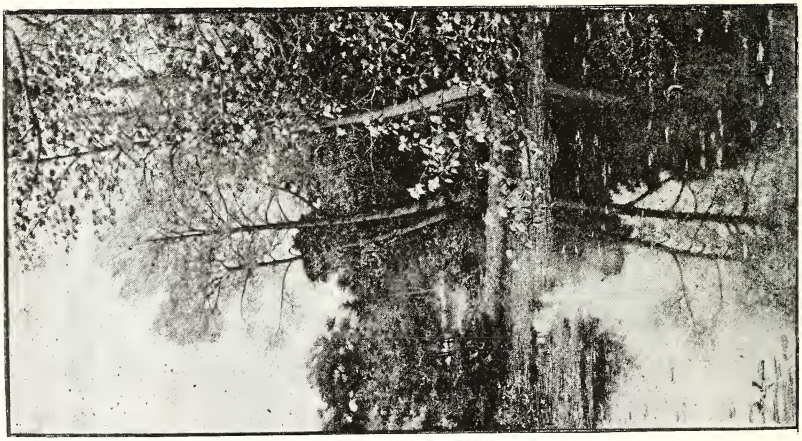
No. 126. "*Penelope's web.*" SYDNEY MUSCHAMP.

45 × 26.

No. 129. "*Meta, daughter of J. P. Reid, Esq.*" GEORGE A. STOREY, A.



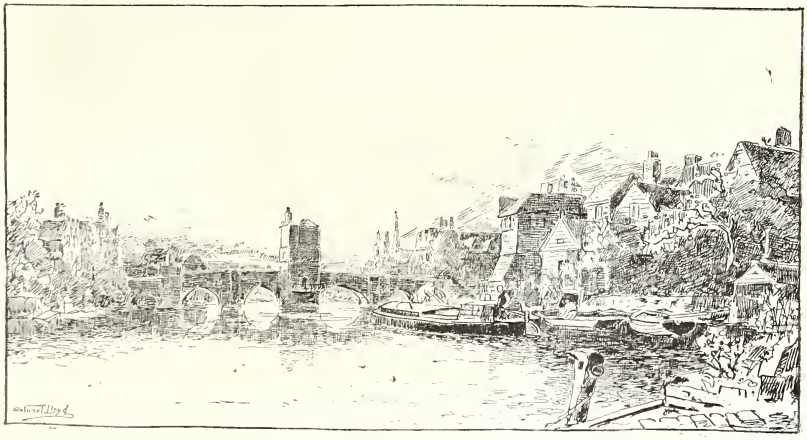
No. 141. "*School's over.*" 54 × 36. AMY B. ATKINSON.



No. 142. "*Halcyon weather.*" 64 × 34. SIR J. E. MILLAIS, BART., R.A.

38 × 26.

No. **150.** "*Startled.*" Diploma work, deposited on his election as an Academician. FRANK DICKSEE, R.A.



40 × 72.

No. **155.** "*St. Ives.*" STUART LLOYD.

49 × 37.

No. 156. "*At the fountain.*" SIR F. LEIGHTON, BART., P.R.A.

Copyright, 1892.—*A photogravure will be published by permission of the Berlin Photographic Co., 43 New Bond St., London, W.*

GALLERY III.

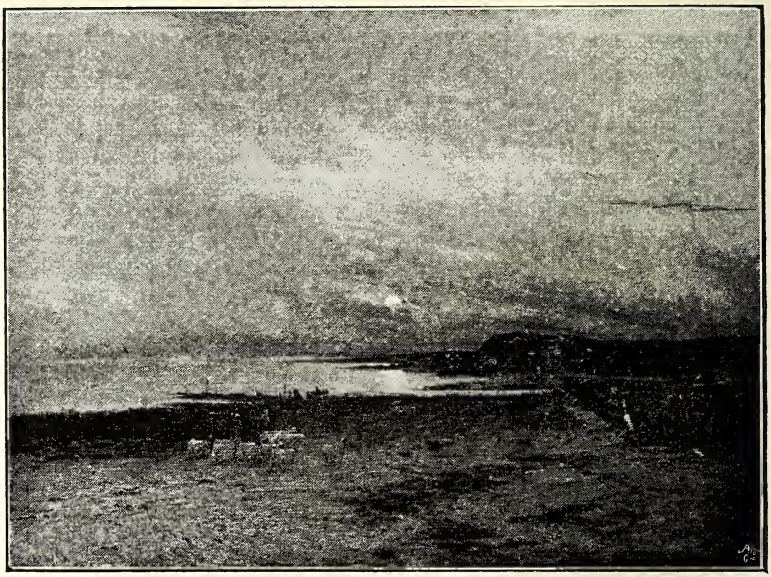
No. 162. "*Between the showers.*" J. E. HODGSON, R.A. 35 × 53.

No. 163. "*Spinners and weavers, Egypt.*" FREDK. GOODALL, R.A. 33 × 71.

No. 172. "*The Moors in Spain: spoil.*" DUDLEY HARDY.

5½ ft. × 9 ft.

No. 174. "*Ethel, daughter of T. H. Ismay, Esq.*" LUKE FILDES, R.A.

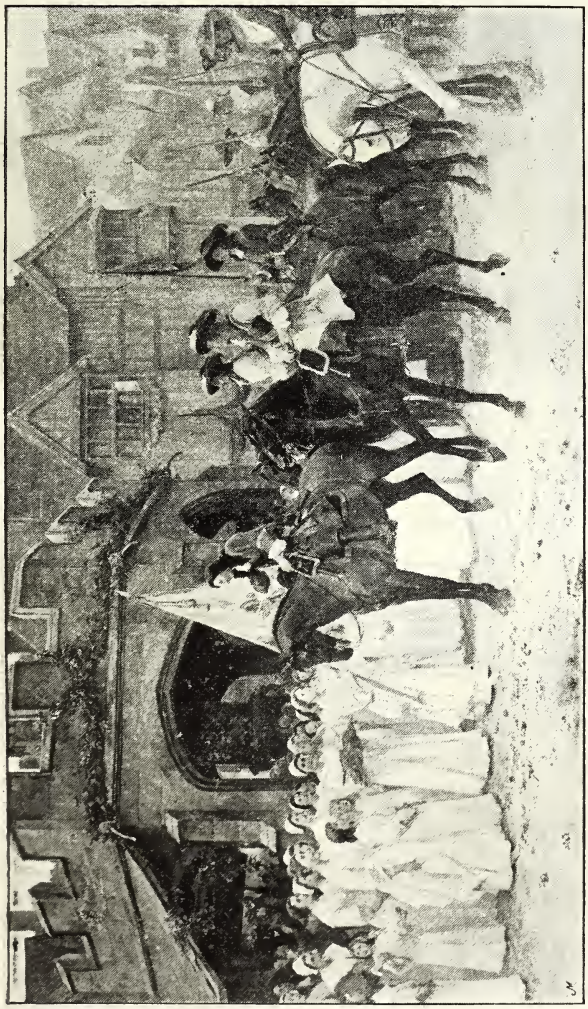


43 × 59.

No. 175. "*Summer evening: Isle of Arran.*" WELLWOOD RATTRAY.

48 × 72.

No. 179. "*The river road.*" DAVID MURRAY, A.



No. 180. "*The flag maidens at Taunton.*" An incident of the Monmouth Rebellion. 36 × 66.

ANDREW C. GOW, R.A.

54 × 42.

No. 182. *"The Duchess of Wellington."*
ETHEL MORTLOCK.

78 × 66.

No. 181. *"Katherine and Esther, daughters of Lord McLaren."*
JOHN LAVERY.

59 × 79.

No. 185. "*Spearing.*" HENRY E. DETMOLD.

43 × 31.

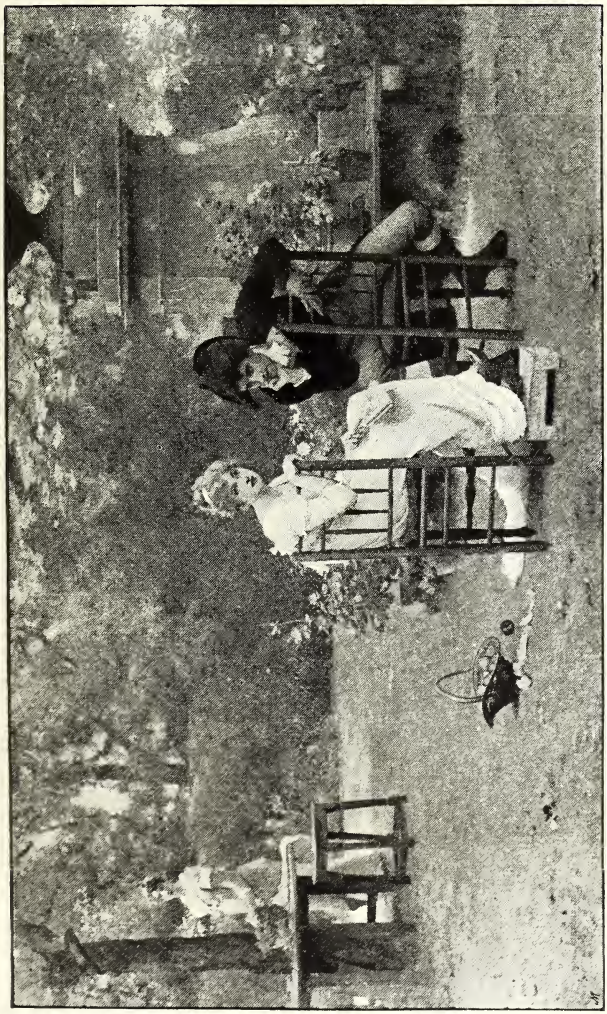
No. 186. "*The priest's birthday.*" J. B. BURGESS, R.A.

(*By permission of Messrs. Arthur Tooth & Sons, 5 & 6 Haymarket, W.*)

70 × 53.

No. 190. "*The ruined sanctuary.*" S. E. WALLER.

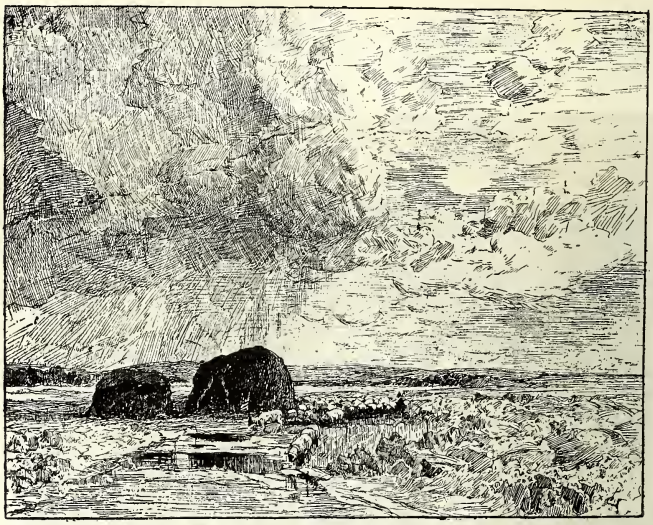
(*Copyright*, 1892.—*A photogravure will be published by the Berlin Photographic Co*, 43 *New Bond St., London, W.*)



36 × 60.

No. 197. "*Two's company, three's none,*" MARCUS STONE, R.A.

(By permission of Messrs. Frost and Reed, Clare Street, Bristol, the owners of the copyright, by whom an engraving is to be published.)



53 × 71.

No. 202. "*Across a Surrey common.*" CLAUDE HAYES.

65 × 65.

No. 204. "*The garden of the Hesperides.*" SIR F. LEIGHTON, BART., P.R.A.

(*An engraving of this picture is to be published by Messrs. Arthur Tooth and Son, Haymarket, W., the owners of the copyright.*)

94 × 58.

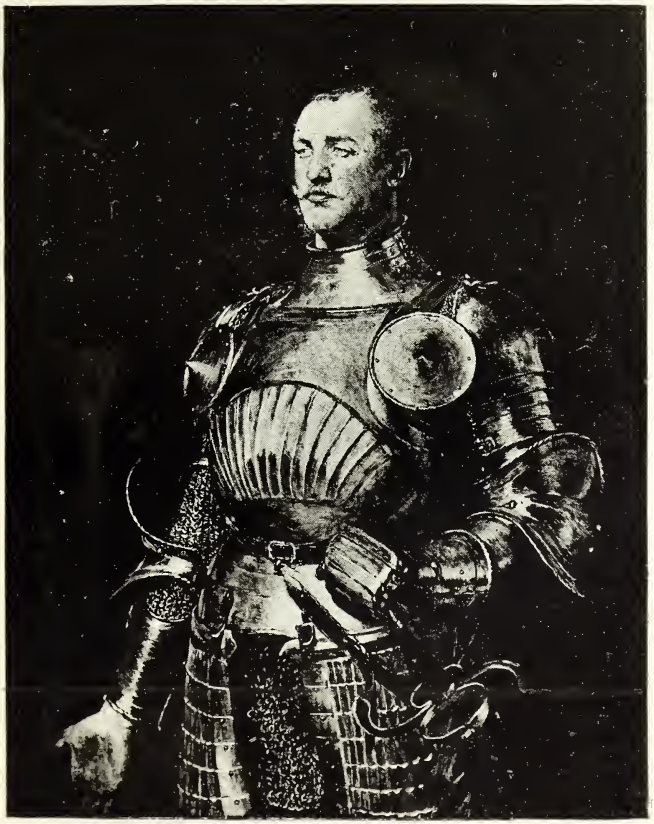
No. 210. "*Miss Julia Neilson* (*Mrs. F. Terry*)." HON. JOHN COLLIER.

41 × 60.

No. 211. "*Blow, blow, thou winter wind.*"—'As You Like It,' act ii. sc. 7.
SIR J. E. MILLAIS, BART., R.A.
(*By permission of Messrs. Arthur Tooth & Sons, 5 & 6 Haymarket, W.*)

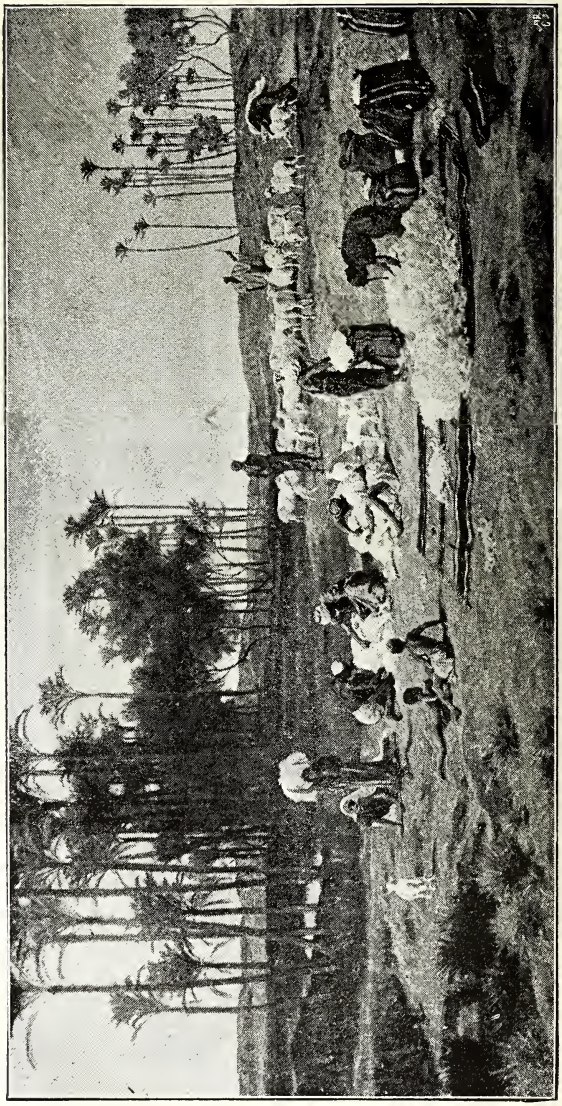
52 × 66.

No. 216. "*The scarecrow.*" GEORGE HITCHCOCK.



50 × 40.

No. 212. "*The ultimatum.*" JOHN PETTIE, R.A.



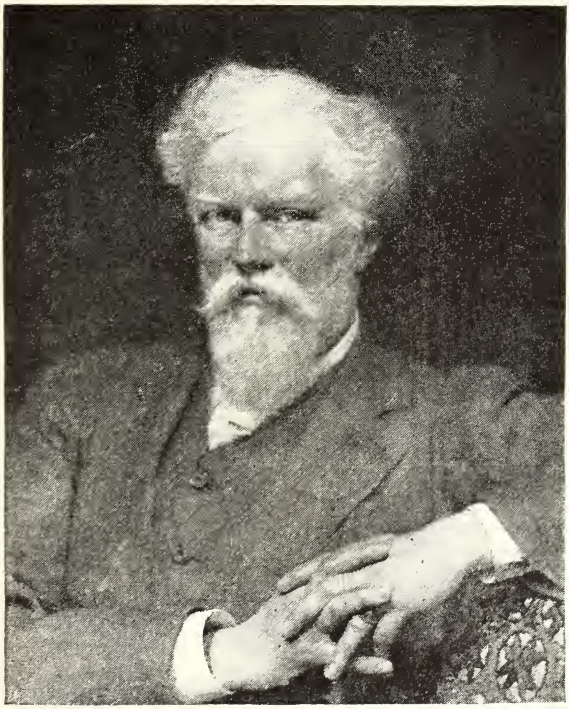
35 × 71.

No. 218. "*The sheep-shearing, Egypt.*" FREDK. GOODALL, R.A.

53 × 70.

No. 217. "*Sunshine and shower.*" PETER GRAHAM, R.A.

(*By permission of Messrs. Agnew and Sons, Old Bond St., W., owners of the copyright.*)



26 × 21.

No. 222. "*Alfred Waterhouse, Esq., R.A.*" L. ALMA-TADEMA, R.A.

37 × 49.

No. 223. "*The School Board in the cottage.*" THOMAS FAED, R.A.

36 × 28.

No. 228. "*The great auk's egg: the collector's treasure.*" H. S. MARKS, R A.

28 × 43.

No. 232. "*The nursery.*" ERNEST A. WATERLOW, A.

31 × 25.

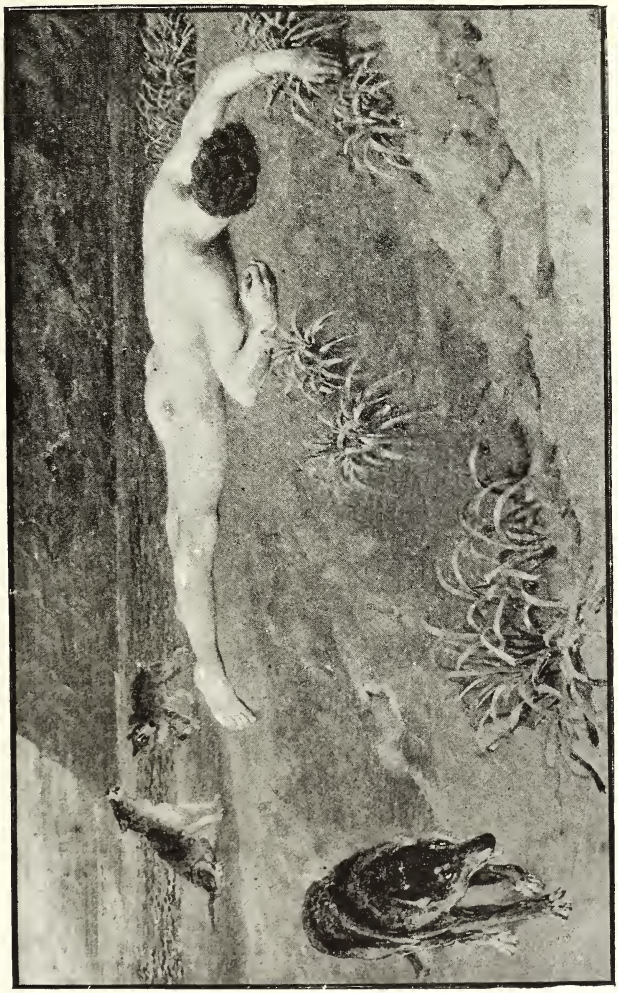
No. 235. "*The fairy queen.*" BLANCHE JENKINS.

47 × 73.

No. **238** "*In the meadows at curfew hour.*" T. SIDNEY COOPER, R.A.

46 × 35.

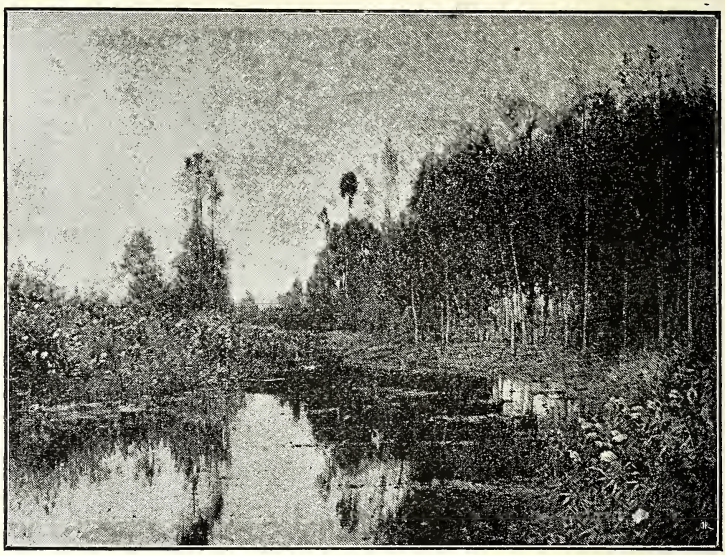
No. **244.** *A whispered question.*" J. R. WEGUELIN.



29 × 48.

No. 242. "*Dead Hector.*" BRITON RIVIERE, R.A.

(By permission of Messrs. Agnew & Sons, Old Bond St., W., the owners of the copyright.)

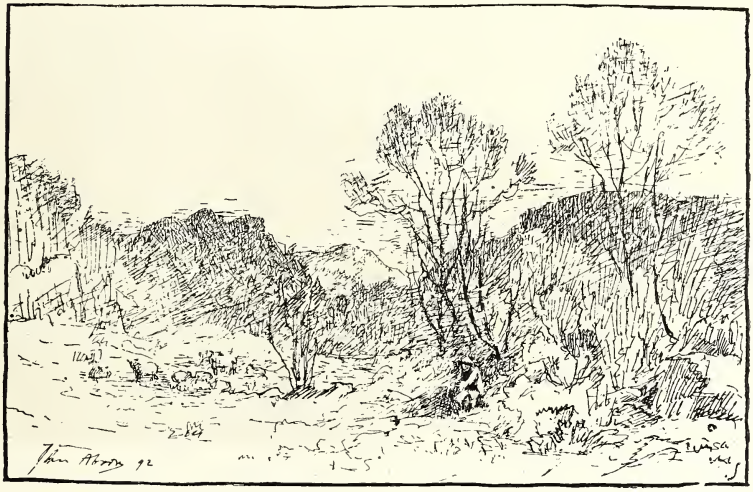


61 × 83.

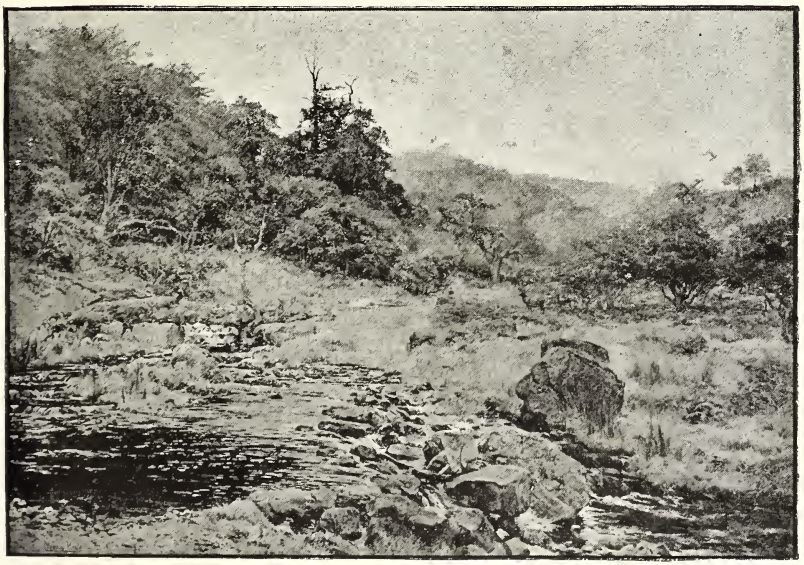
No. 247. "*Eventide.*" ERNEST PARTON.

No. 248. "*A moving story.*" JAMES SANT, R.A.

"Ah! what a power has white Simplicity;
What mighty power has this gentle story."—*Keats.*



No. 251. "*Declining day.*" JOHN ABORN. 30 X 42.

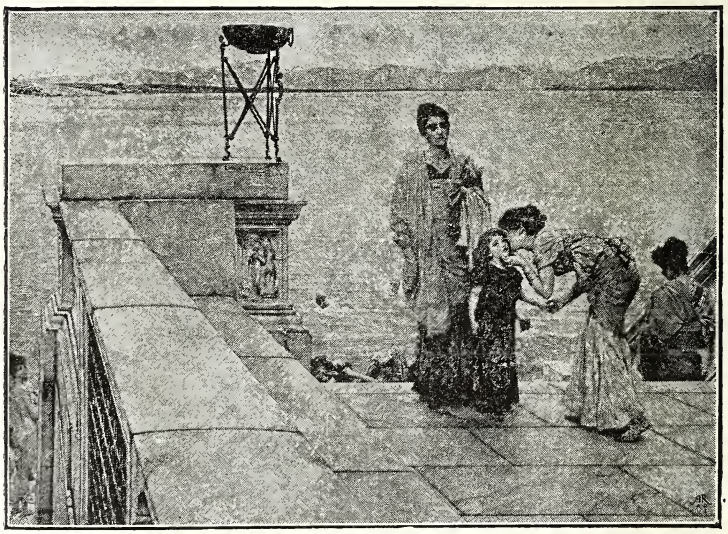


59 X 84.

No. 254. "*In the Valley of Desolation.*" YEEND KING.

38 × 28.

No. 256. "*The little speedwell's darling blue.*"—'In Memoriam,' Tennyson. SIR J. E. MILLAIS, BART., R.A.



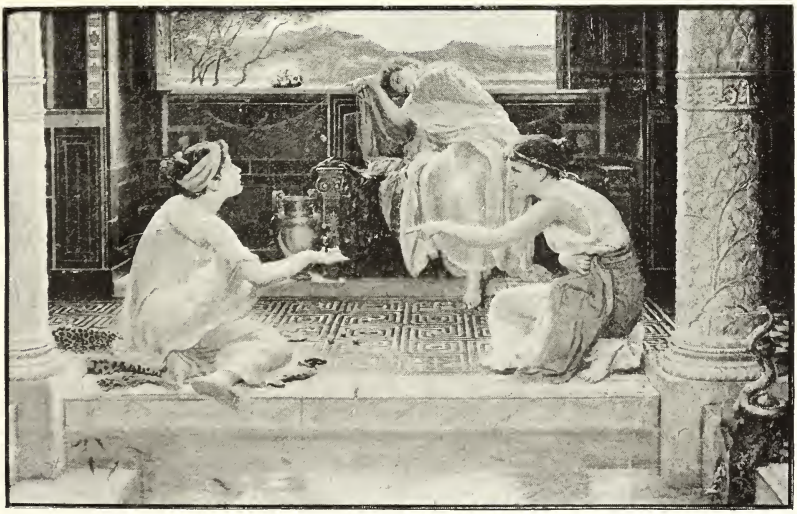
18 × 24.

No. 258. "*A kiss.*" L. ALMA-TADEMA, R.A.

(By permission of Stephen T. Gooden, 57 Pall Mall, S.W., the owner of the copyright, by whom a photogravure will be published.)

44 × 54.

No. **264.** "*A Venetian council of war.*" SIR JOHN GILBERT, R.A.



30 × 46.

No. **265.** "*When the world was young.*" EDWARD J. POYNTER, R.A.

54 × 112.

No. **267.** "*Hop-picking in Kent.*" G. HARCOURT SEPHTON.

50 × 48.

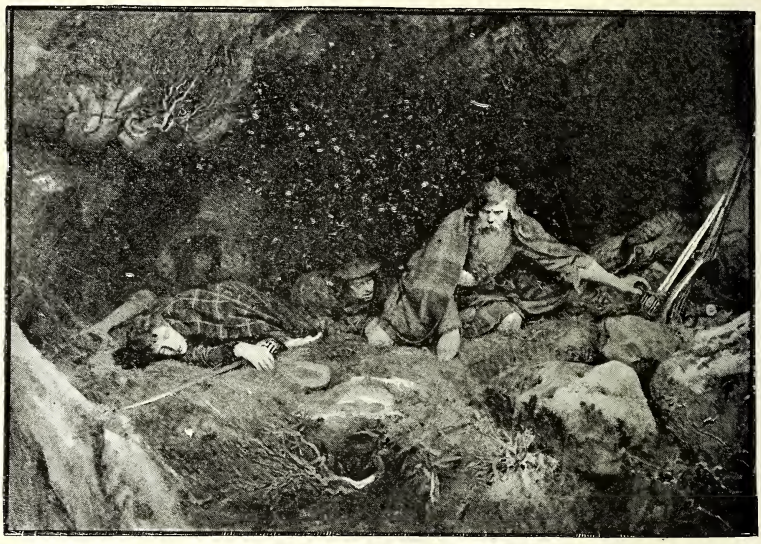
No. **266.** "*A light of laughing flowers along the grass is spread.*"—Shelley's 'Adonais.' M. RIDLEY CORBET.

GALLERY IV.

72 × 48.

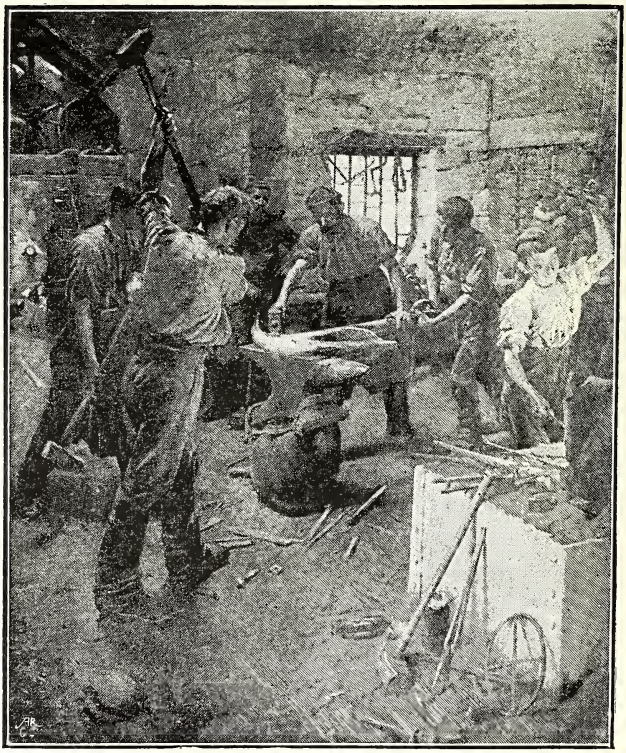
No. 272. "*The circling hours.*" PHIL. R. MORRIS, A.

"Morn,
Waked by the circling hours, with rosy hand
Unbarred the gates of light."—*Paradise Lost.*



52 × 74.

No. 281. "*Prince Charles Edward Stuart in the cave of the robbers of Glen Moriston.*" LOCKHART BOGLE.



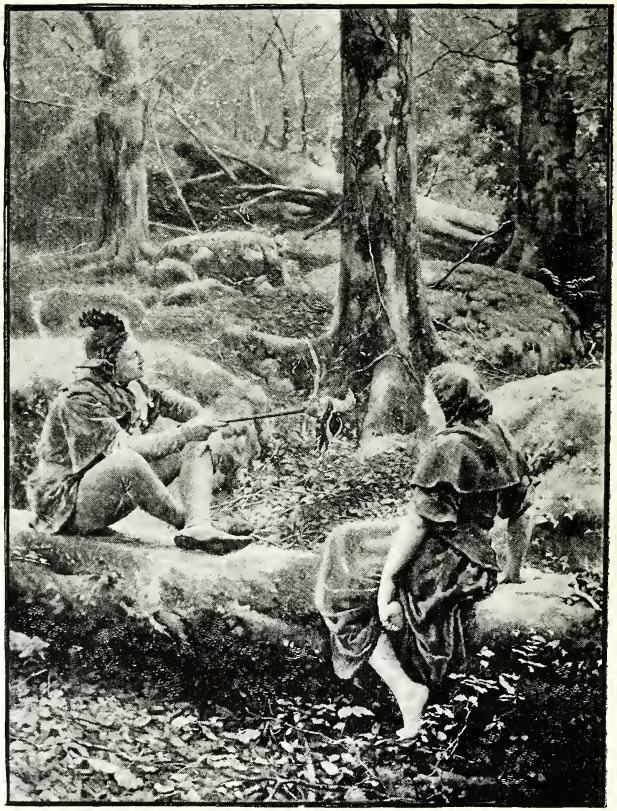
72 × 66.

No. 287. "*Forging the anchor.*" STANHOPE A. FORBES, A.

(*By permission of Messrs. Arthur Tooth & Sons, 5 & 6 Haymarket, W.*)

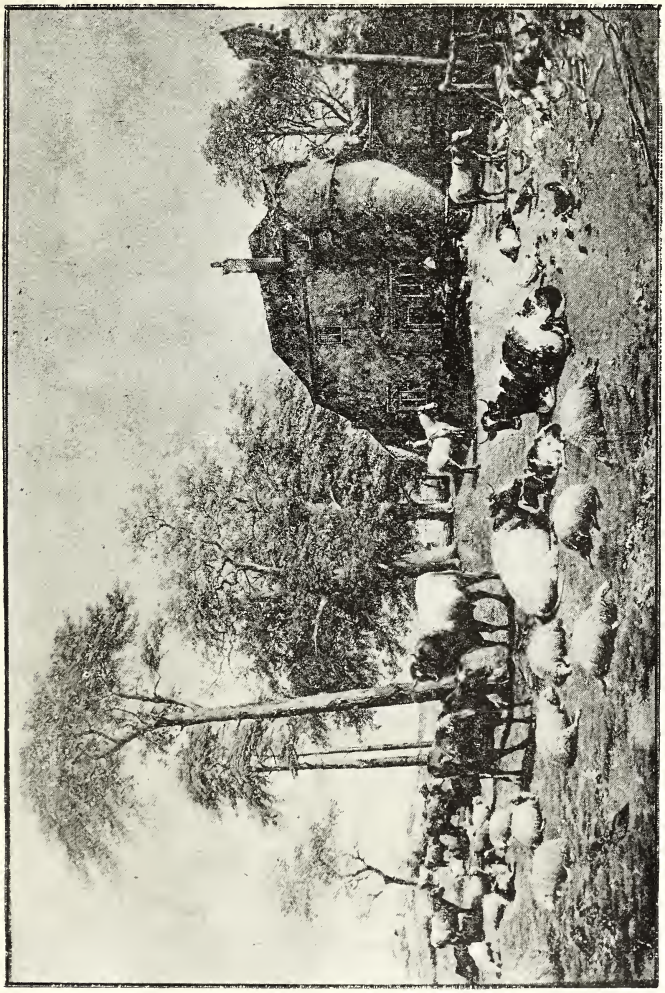
No. 286. "*The burial of the Macdonalds of Glencoe, on St. Mungo Island, Loch Leven*, 1692." COLIN HUNTER, A. 46 × 84.

No. 295. "*The haunt of the roedeer.*" NIELS M. LUND. 48 × 72.

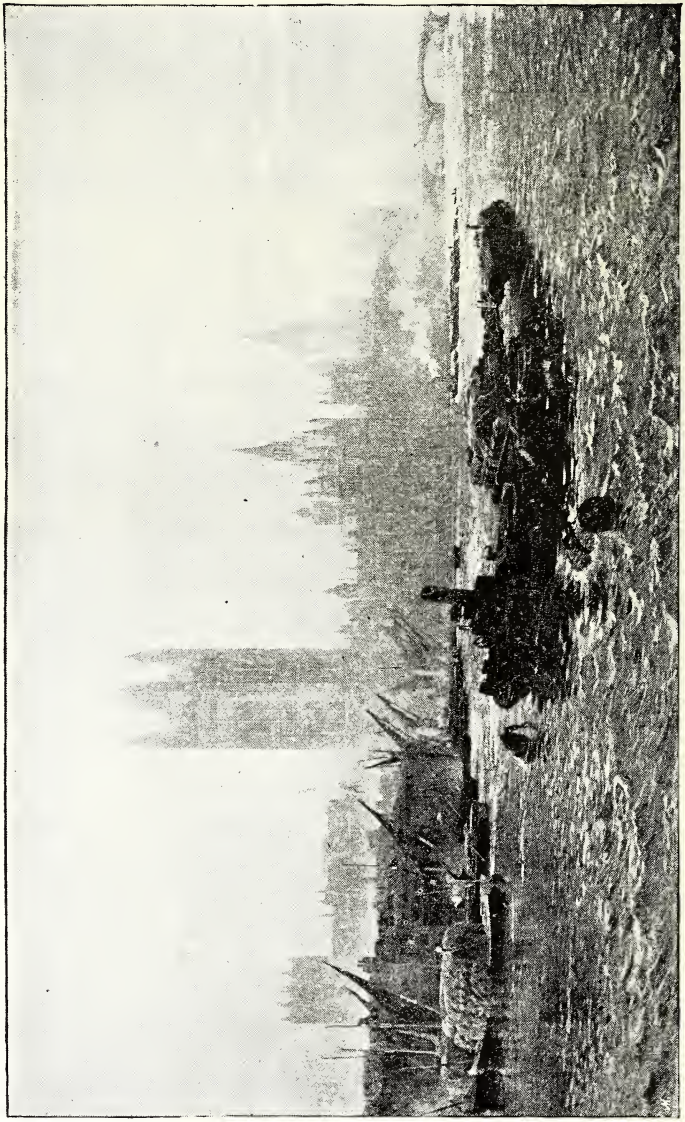


80 × 60.

No. 302. "*In the forest of Arden.*" A HON. JOHN COLLIER.

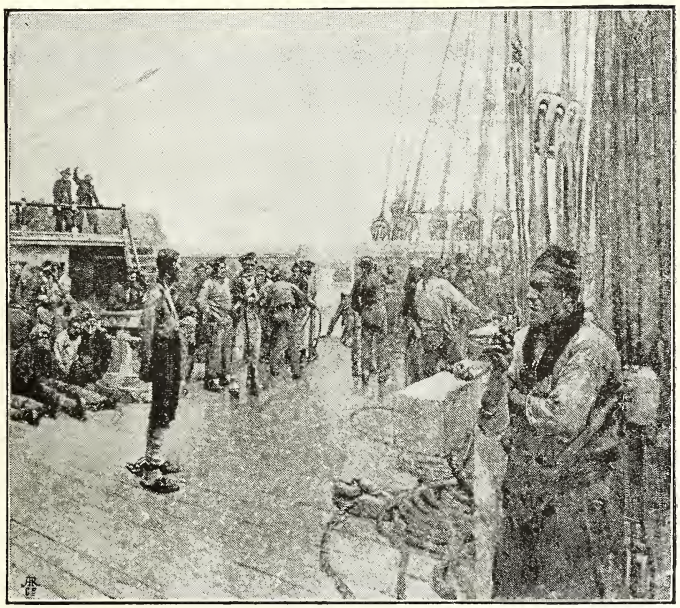


No. 301. "*On a farm at noon.*" T. Sidney Cooper, R.A. 47 × 72.

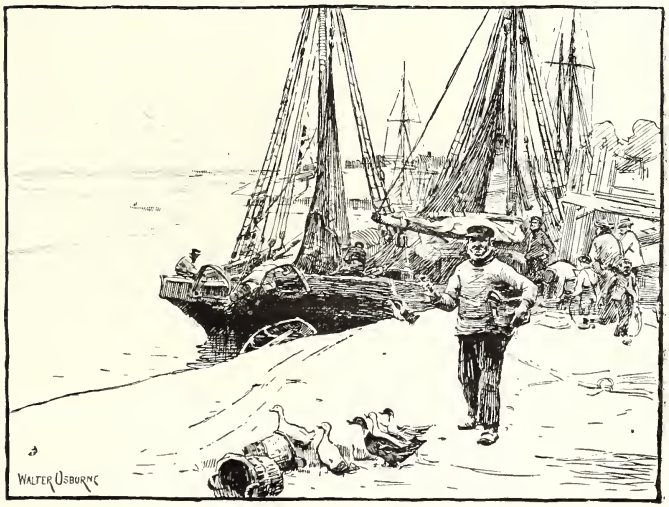


50 × 83.

No. 306. "*Westminster.*" VICAT COLE, R.A.

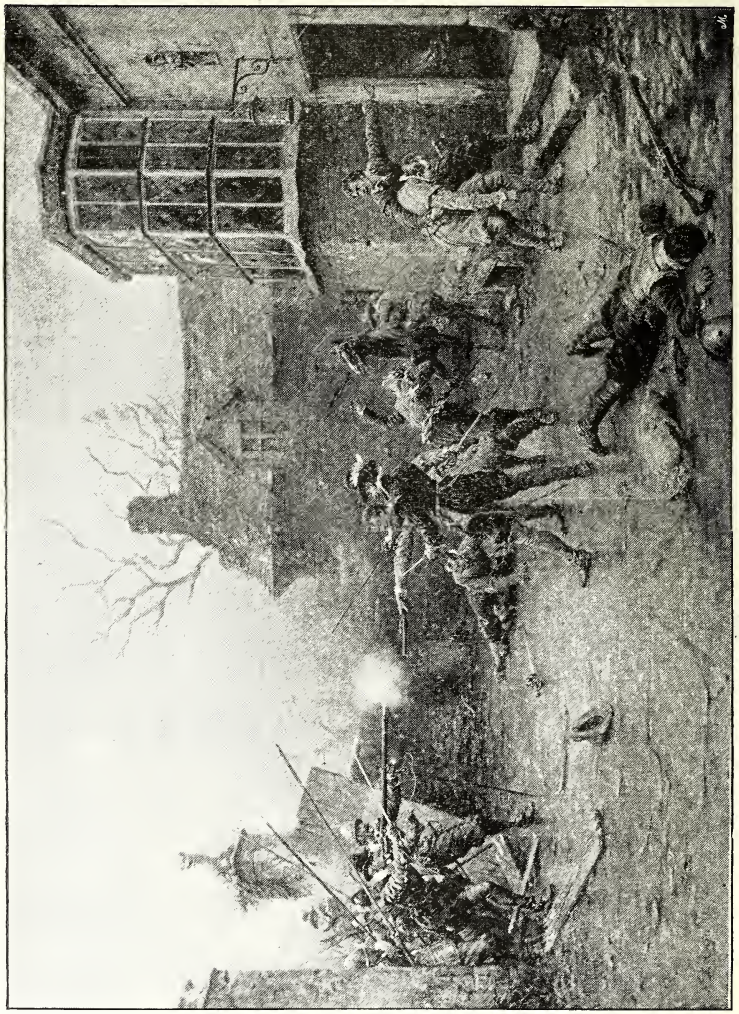


No. 307. "*The convict ship.*" FRANK BRANGWYN. 79 × 90.



28 × 40.

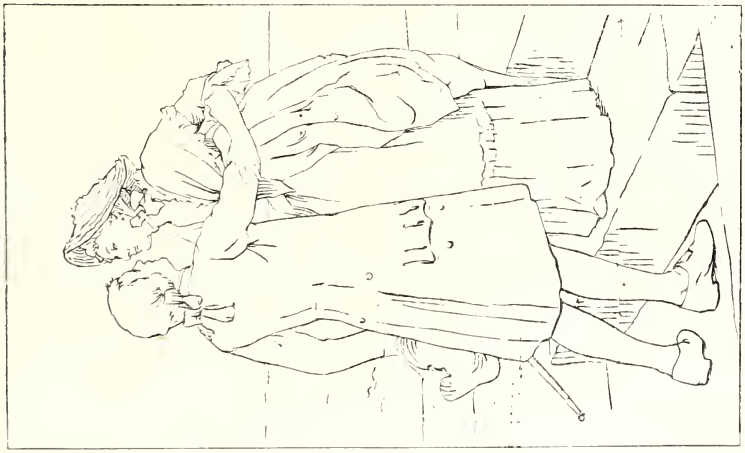
No. 318. "*When the boats come in.*" WALTER OSBORNE.



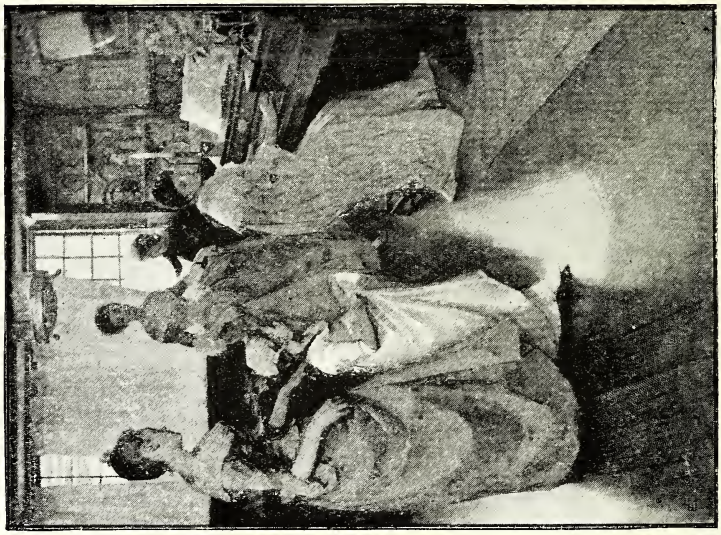
No. 311. "*The Gunpowder Plot; the conspirators' last stand at Holbeach House.*"
ERNEST CROFTS, A.

51 × 72.

No. 331. "*Charles I. at Edge Hill.*" 57 × 41. ERNEST CROFTS, A.



No. 323. "*Farewell!*" PHILIP H. CALDERON, R.A. 53 × 30.
(*This picture will be engraved in mezzotint by D. A. Wehrschmidt, and published by the Fine Art Society, New Bond St.*)



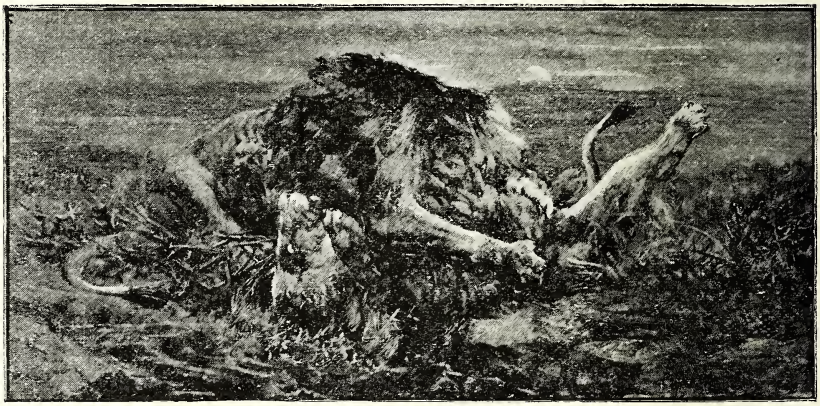
No. 343. "*A minuet.*" ELIZABETH FORBES.
48 × 32.

No. 336. "*That sound on the wind.*"
ELLEN CLACY.
36 × 28.

75 × 23.

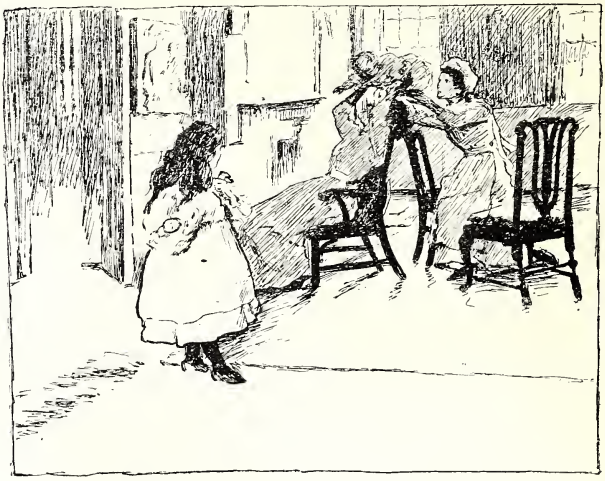
No. 344. "*Syrinx.*" ARTHUR HACKER.

"Behold these graceful reeds that waving turn
Their edges to the breeze. Thy Syrinx dwells
Within them—they are she."—*T. Woolner, 'Silenus.'*



21 × 38½

No. 351. "*A death grip.*" J. T. NETTLESHIP.

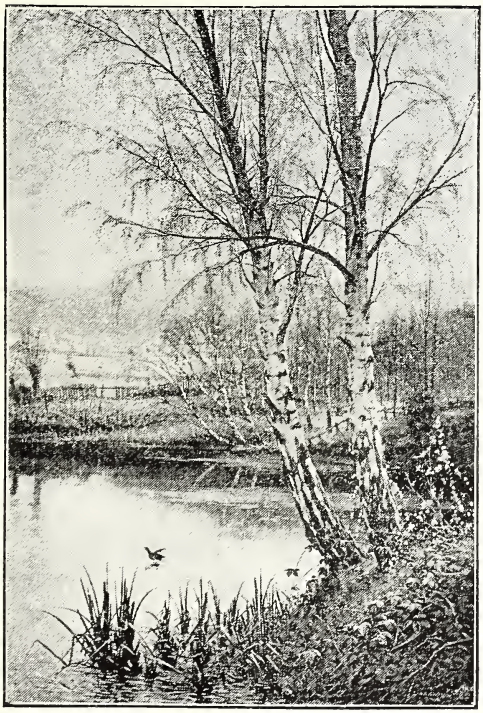


No. 350. "*An ecstasy.*" J. H. LORIMER.

GALLERY V.

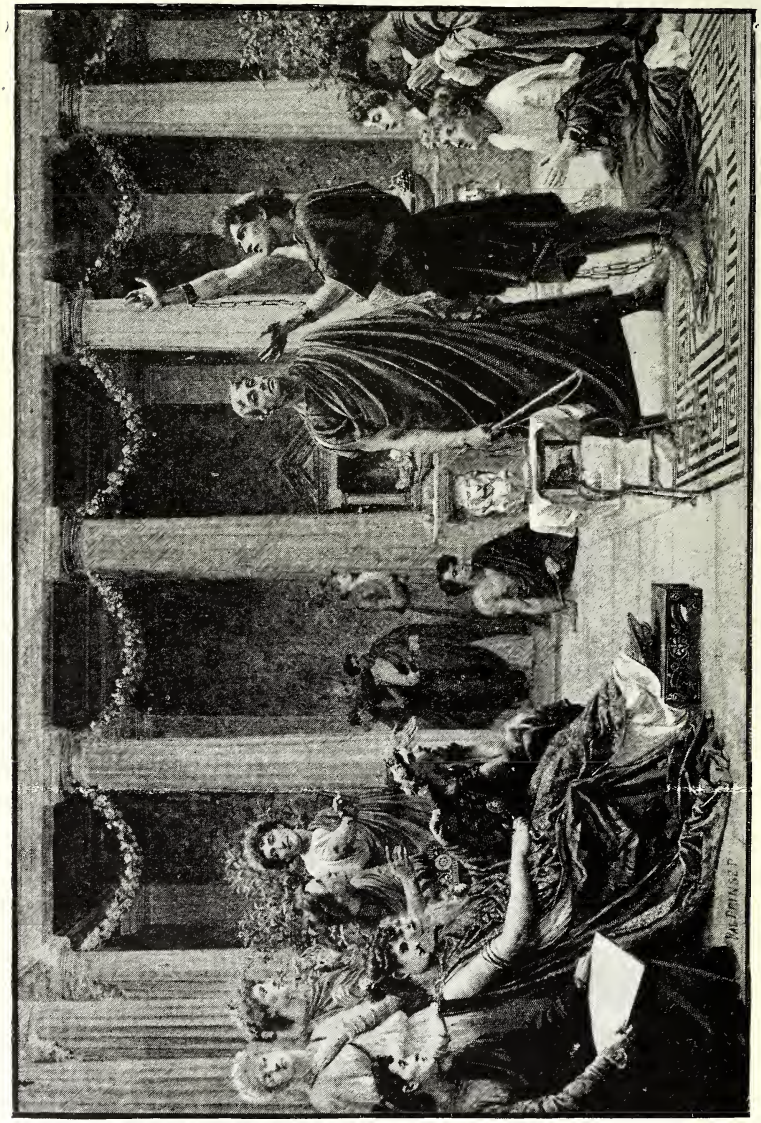
36 × 60.

No. 357. "*Signing the first death-warrant.*" LASLETT J. POTT.



71 × 47.

No. 367. "*November.*" HENRY G. HEWITT.

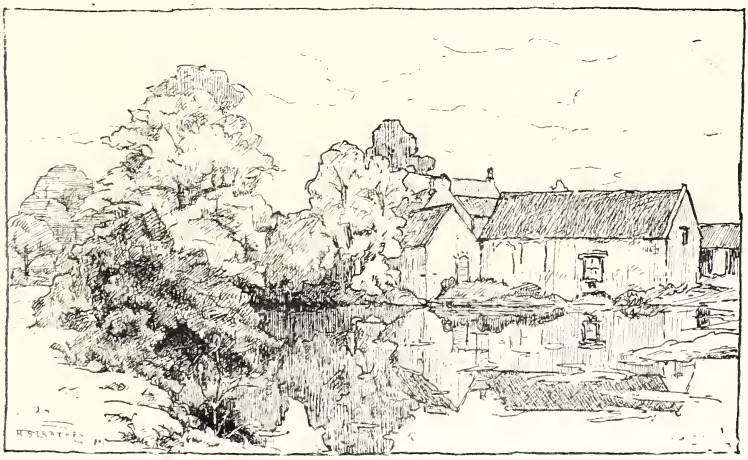


No. 368. "*The broken idol,*" VAL C. PRINSEP, A. 64 × 96.

A Christian slave, who, in his religious zeal, has broken one of the family gods, is brought as an amusement before his mistress, a Roman lady of the time of Diocletian, to explain his conduct. He is under charge of the Vicarius (master of the slaves), and is attended by his fellow Christians.

72 X 90.

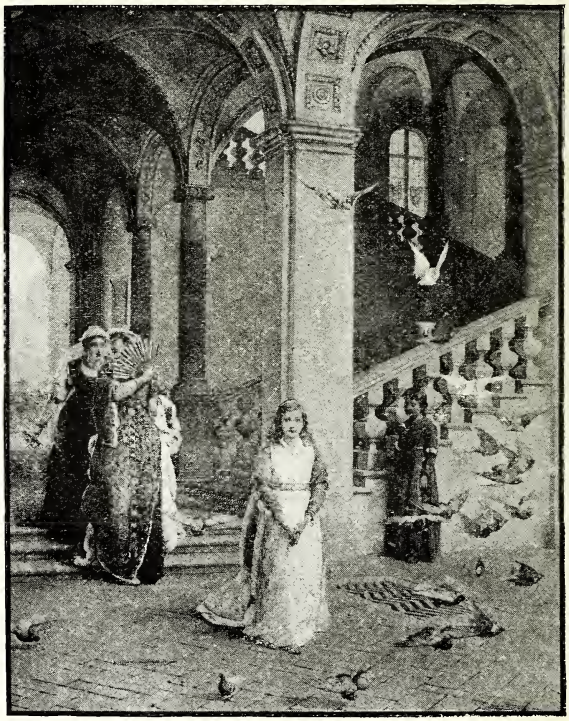
No. 369. "*Felix Joseph, Esq.*" Presentation Portrait. KNIGHTON WARREN.



30 X 50.

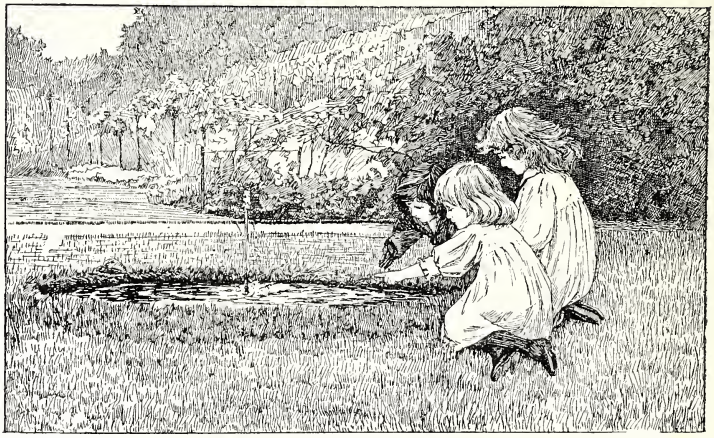
No. 386. "*Damp Autumn.*" HENRY STRACHEY.

"Autumn's stilly haunt,
Asleep within a magic miser's palm."



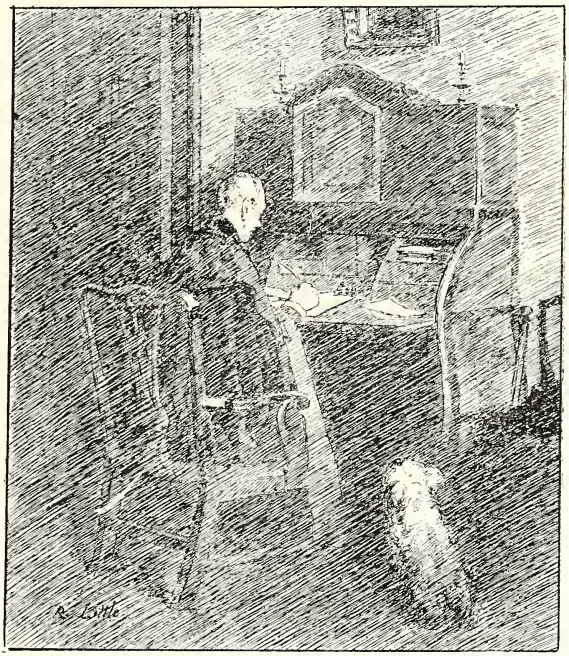
55 × 46.

No. 377. "*La Contessina.*" FRANK W. W. TOPHAM.



25 × 40.

No. 390. "*At the fountain.*" W. HENRY GORE.



27 × 21.

No. 395. "*Yours faithfully.*" ROBERT LITTLE.

30 × 39.

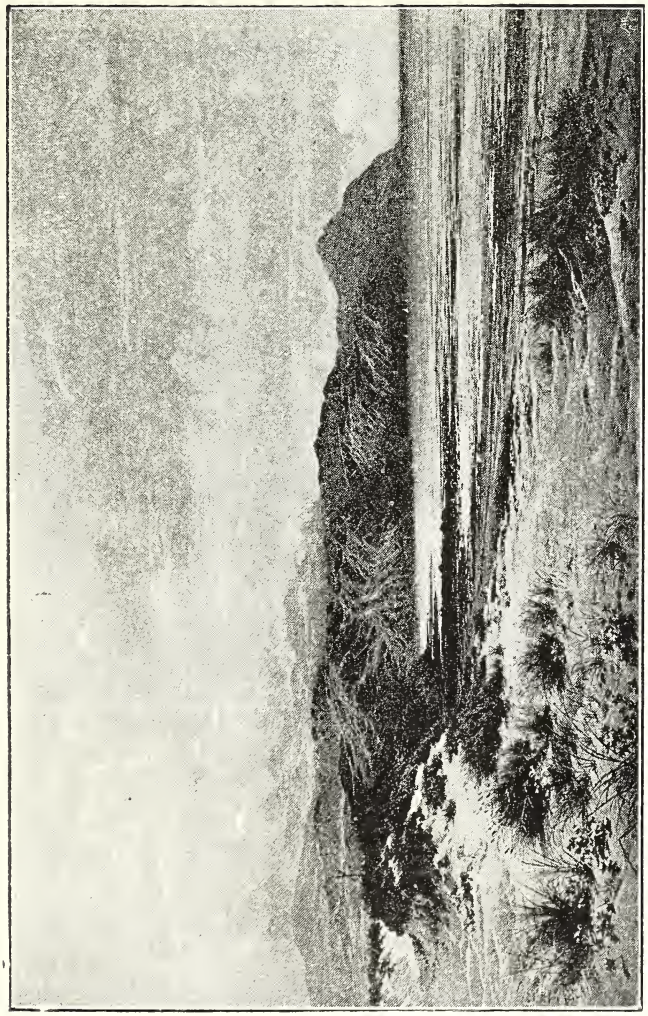
No. 396. "*Steady!*" FRED MORGAN.

64 × 33.

No. 407. "*The deil he couldna scaith thee, Or aught that wad belang thee; He'd look into thy bonnie face And say, 'I canna wrang thee.'*" WALTER URWICK.

40 × 60

No. 413. "*Hemingford Grey.*" STUART LLOYD.



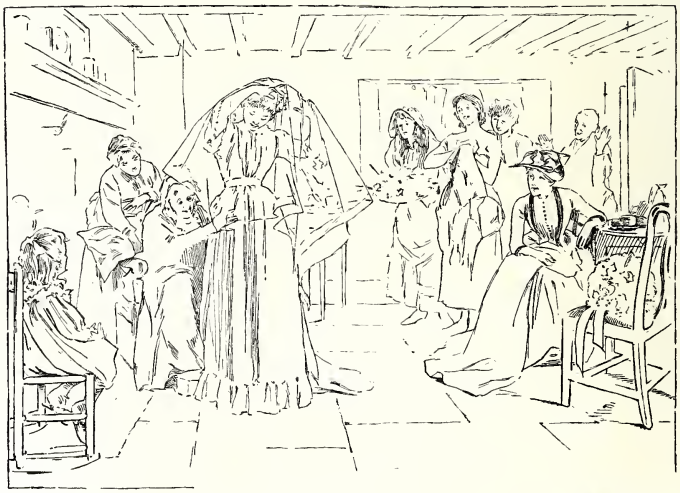
51 × 83.

No. 417. "*Conway Bay and the Carnarvon coast.*" B. W. LEADER, A.

(*By permission of Messrs. Arthur Tooth & Sons, 5 & 6 Haymarket, W.*)

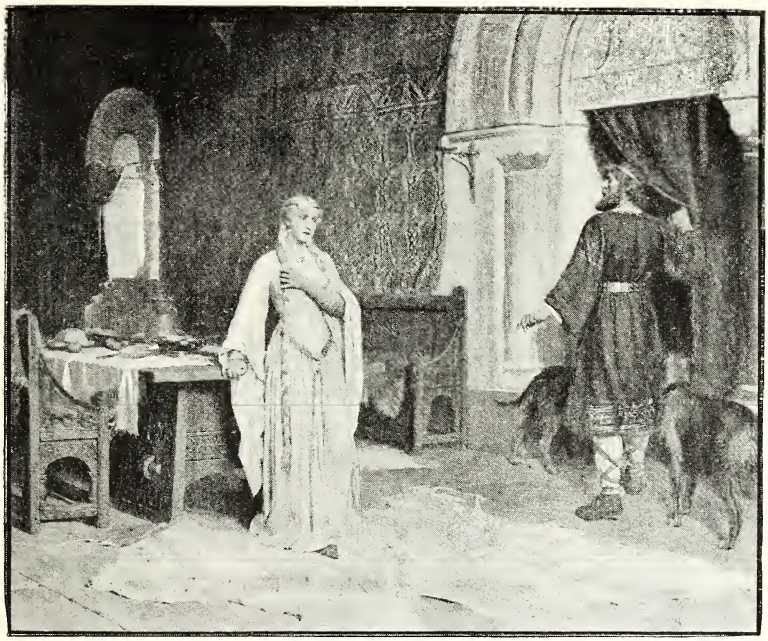
42 × 60.

No. 420. "*Salmon poachers.*" LANCE CALKIN.



45 × 63.

No. 423. "*A wedding morning.*" JOHN H. F. BACON.



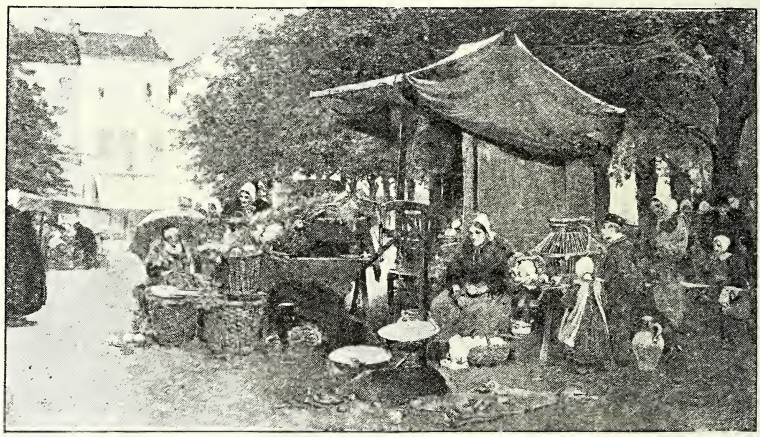
50 × 50.

No. 411. "*Lady Godiva.*" E. BLAIR LEIGHTON.

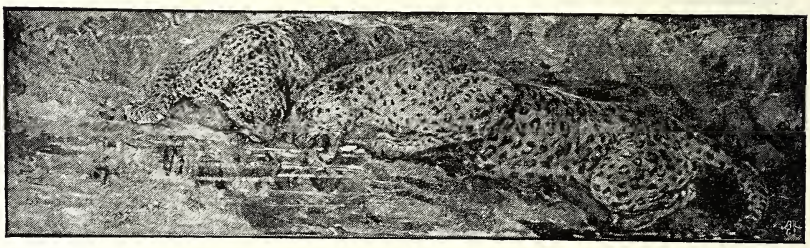
"He answer'd, 'Ride you naked thro' the town,
And I repeal it'; and nodding as in scorn,
He parted, with great strides among his dogs.' —*Tennyson.*

No. 414. "*A night school.*" EDGAR BUNDY. 36 × 59.

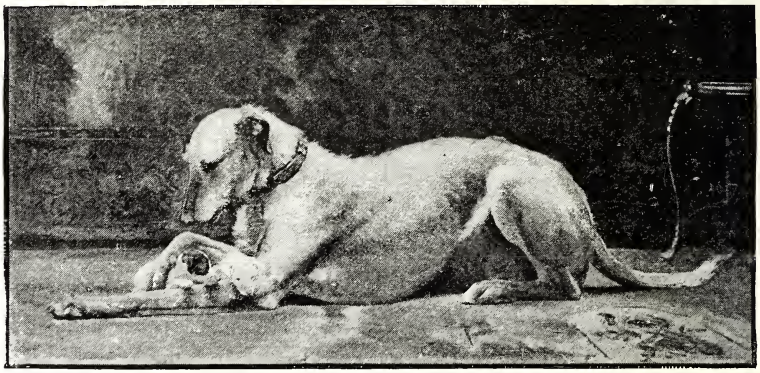
GALLERY VI.



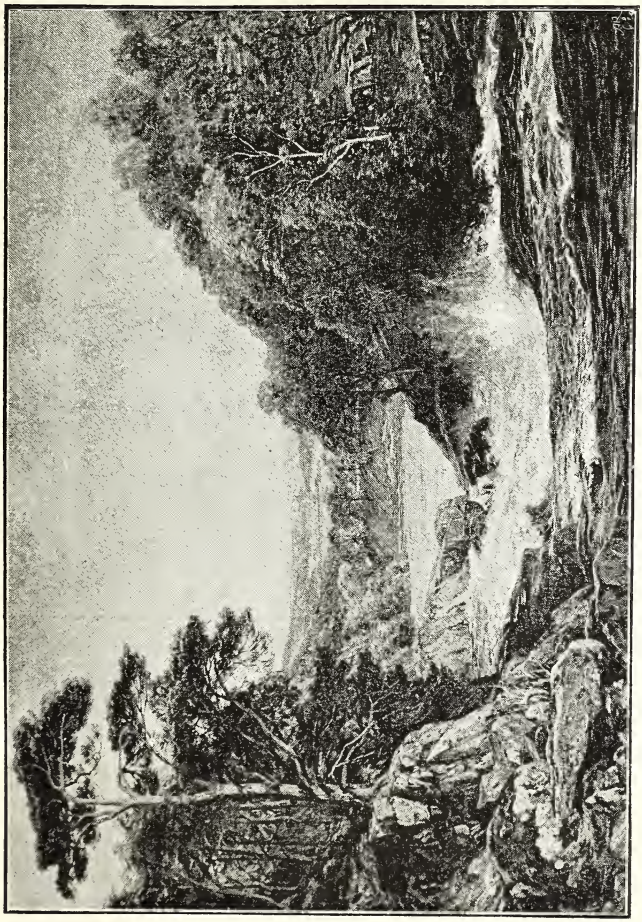
No. 439. "*Market-place, Bruges.*" FLORA M. REID. 36 × 63.



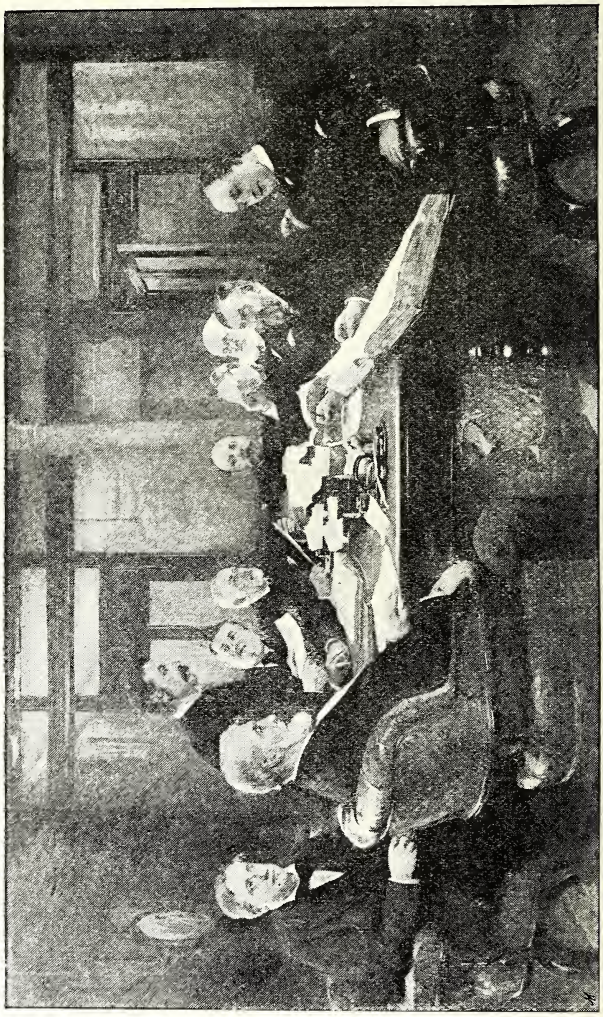
No. 454. "*Thirst.*" JOHN M. SWAN. 20 × 72.



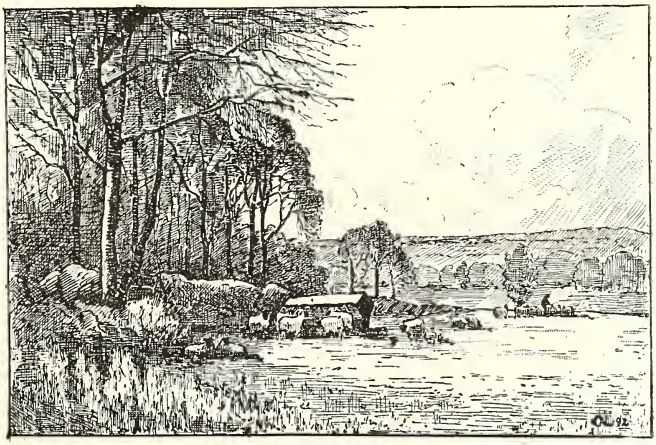
No. 459. "*Orphans.*' W. FRANK CALDERON.' 31 × 64.



No. 455. "*Flowing to the lowlands,*" C. E. JOHNSON.



No. 458. "*Portrait group*: a Board of Directors." HUBERT HERKOMER, R.A. 77 × 129.



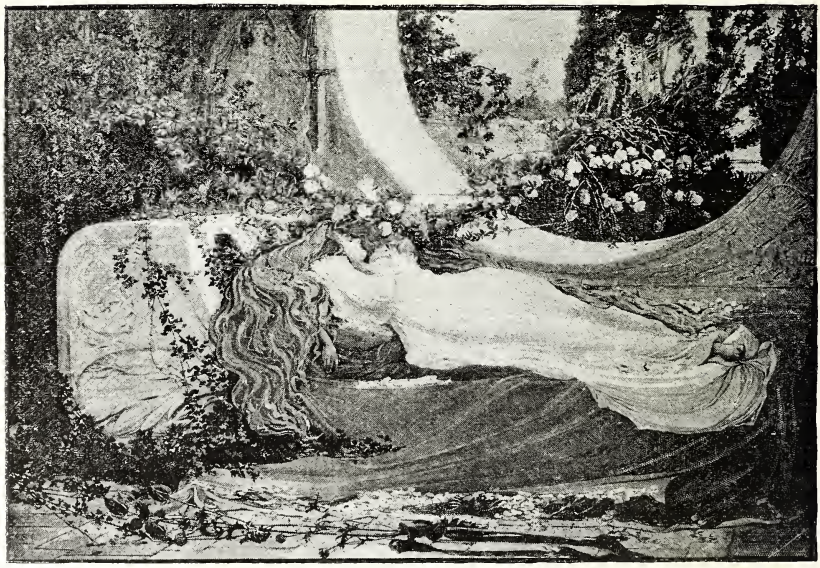
No. **474.** "*A Spring morning.*" LANGLANDS. 29 × 49.

40 × 46.

No. **476.** "*He cometh not, she said.*" MARKHAM SKIPWORTH.

33 × 60.

No. 475. ' *Sunset : Roman Campagna.*" ADRIAN STOKES.

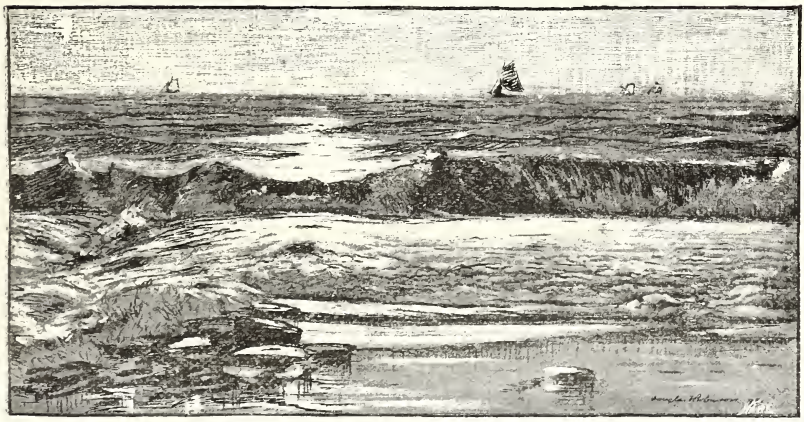


60 × 78.

No. 501. " *The sleeping beauty.*" T. R. SPENCE.

51 × 35.

No. 512. "*Don't be frightened!*" FRED MORGAN.



26 × 57.

No. 503. "*A misty morning.*" DOUGLAS F. ROBINSON.

60 × 94.

No. 513. "*The mate of the 'Mermaid's' wedding.*" JOHN R. REID.

No. 515. "*The day-dream.*' KATE E. BUNCE.

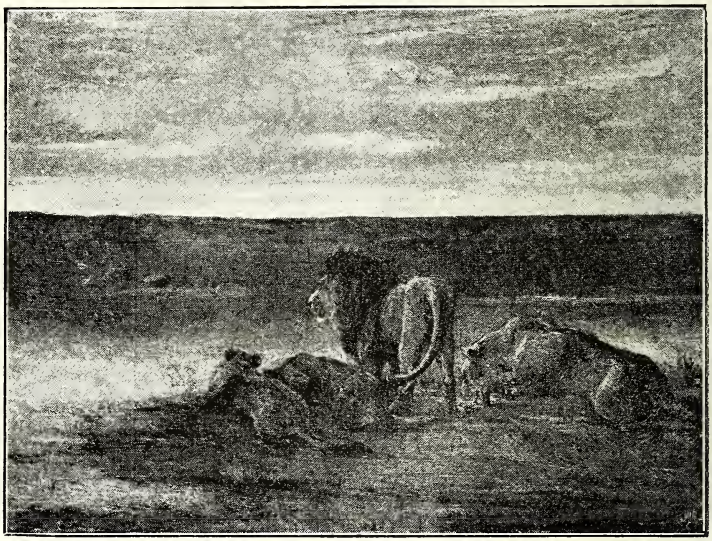
GALLERY VII.

49 × 73.

No. 535. "*Lady Coventry's escort.*" EYRE CROWE, A.

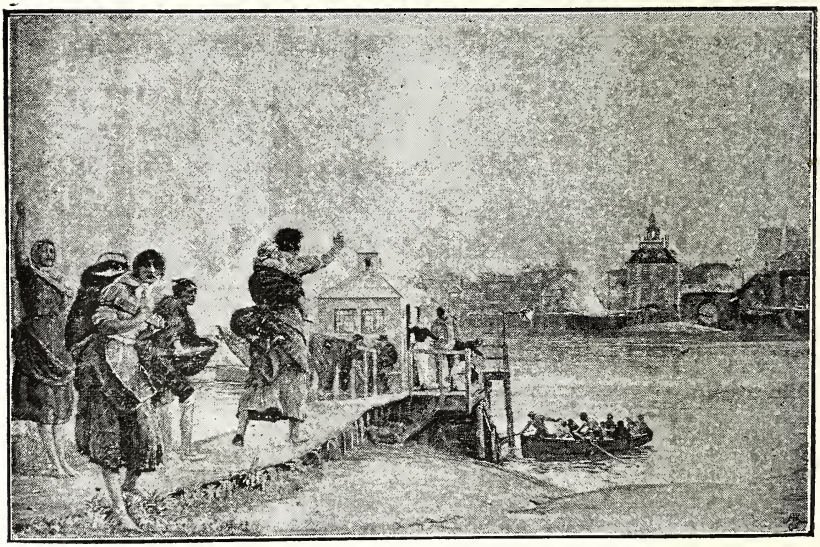
45 × 60.

No. 542. "*Under petticoat government.*" BLANDFORD FLETCHER.



30 × 40.

No. 543. "*The parting sunbeam.*" ROBERT W. ALLAN.



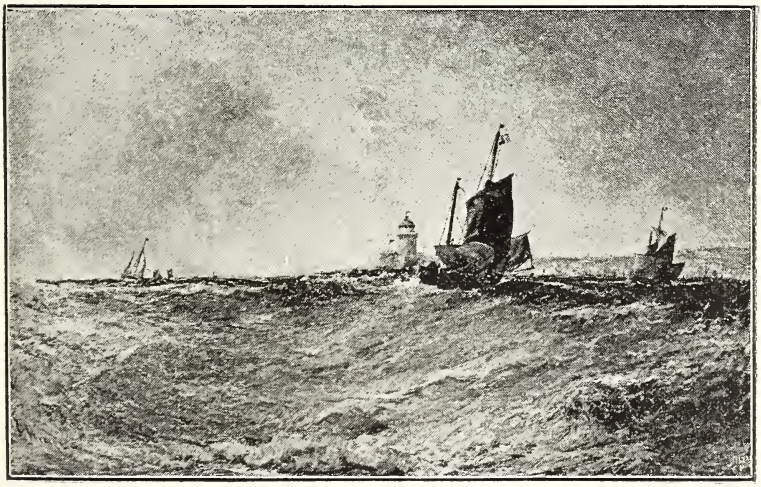
41 × 65.

No. 551. "*Lynn Ferry.*" ROBERT W. MACBETH, A.

(*This picture is to be etched and published by the Art Union of London.*)

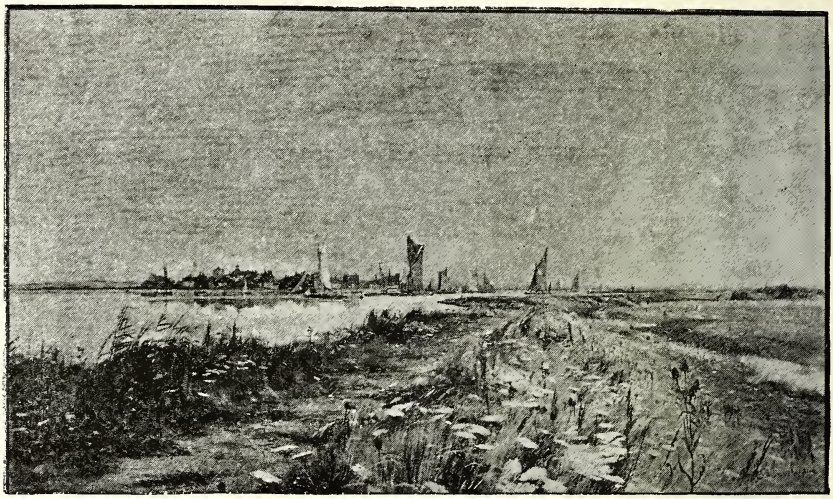
35 × 49.

No. 557. "*Mariana in the moated grange.*" HENRIETTA RAE.



28 × 48.

No. 558. "*French fishing-vessels leaving port: Guernsey.*" EDWIN HAYES.



30 × 50.

No. **569.** "*The brimming river.*" CHARLES W. WYLLIE.

45 × 25.

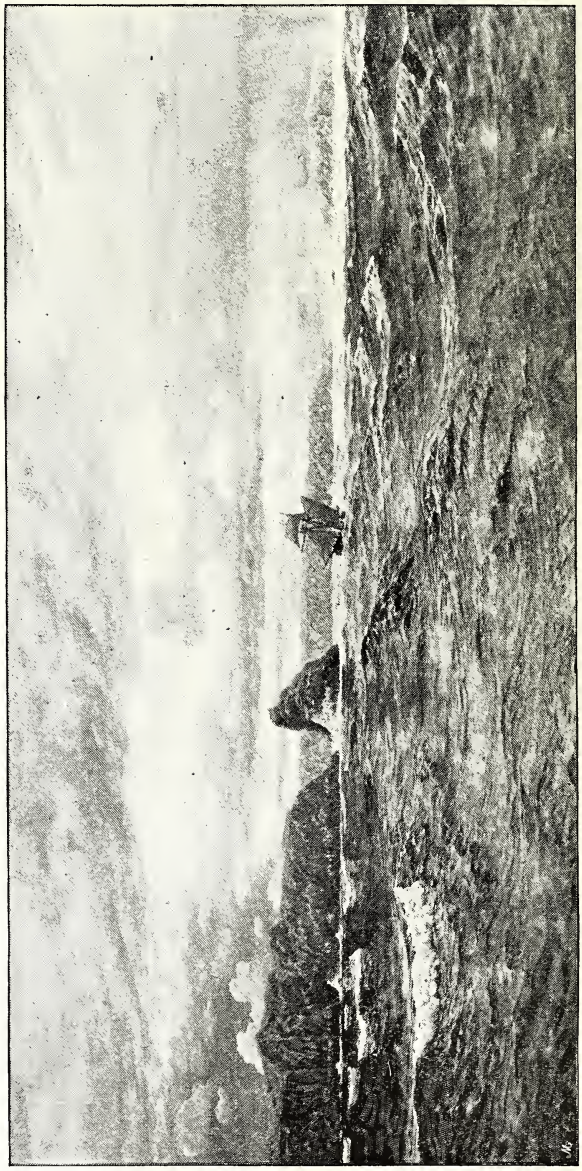
No. **565.** "*Singing lesson.*" CARL SCHLOESSER.

60 × 35.

No. **590.** "*Eileen, daughter of—Burn, Esq.*" ALICE GRANT.

No. 595. "*Mordecai refusing to do reverence to Haman.*" ERNEST NORMAND.

5 ft. 10 in. × 9 ft. 4 in.



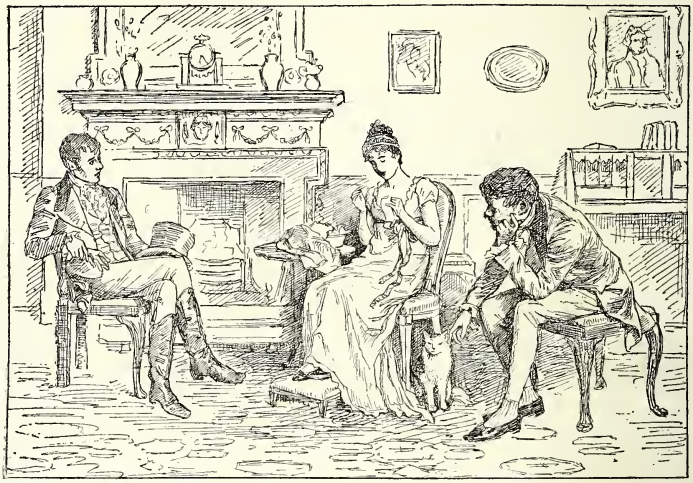
No. 596, "*The Isles of Skomer and Skokham.*" JOHN BRETT, A. 37 × 84.

No. 614. "*A breezy upland.*" ARTHUR LEMON. 28 × 36.

50 × 27

No. 615. "*Outside edge:*" a Brabant skater, 17th century.
GEORGE H. BOUGHTON, A.

GALLERY VIII.



29 × 42.

No. 618. "*One too many.*" C. HAIGH WOOD.
(*By permission of Mr. Maclean, the owner of the copyright.*)

60 × 36.

No. 620. "*The storm.*" PHIL. R. MORRIS, A.

35 × 55.

No. 634. "*A Surrey sandpit.*" B. W. LEADER, A.

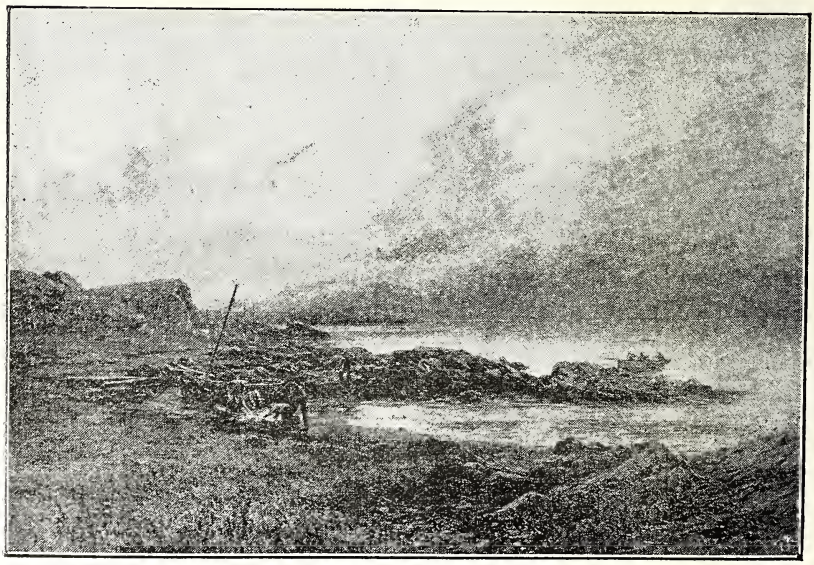
(*By permission of Messrs. Arthur Tooth & Sons, 5 & 6 Haymarket, W.*)

36 × 28.

No. 639. "*Jack's bounty.*" A. W. BAYES.

36 × 26.

No. 641. "*My crown and sceptre.*" T. C. GOTCH.



47 × 71.

No. **642.** "*Dawn: Kilbrannan Sound.*" KENNETH MACKENZIE.

40 × 72.

No. 643. "*Lât el Barood* ('*Powder Play*,' *Tangier*)." E. AUBREY HUNT.

36 × 51.

No. 651. "*Over the sunlit sea.*" J. MACWHIRTER, A.

(*By permission of Messrs. Agnew & Sons, Old Bond Street, W., owners of the copyright.*)

91 × 64.

No. 666. "*Orpheus.*" SOLOMON J. SOLOMON.

32 × 60.

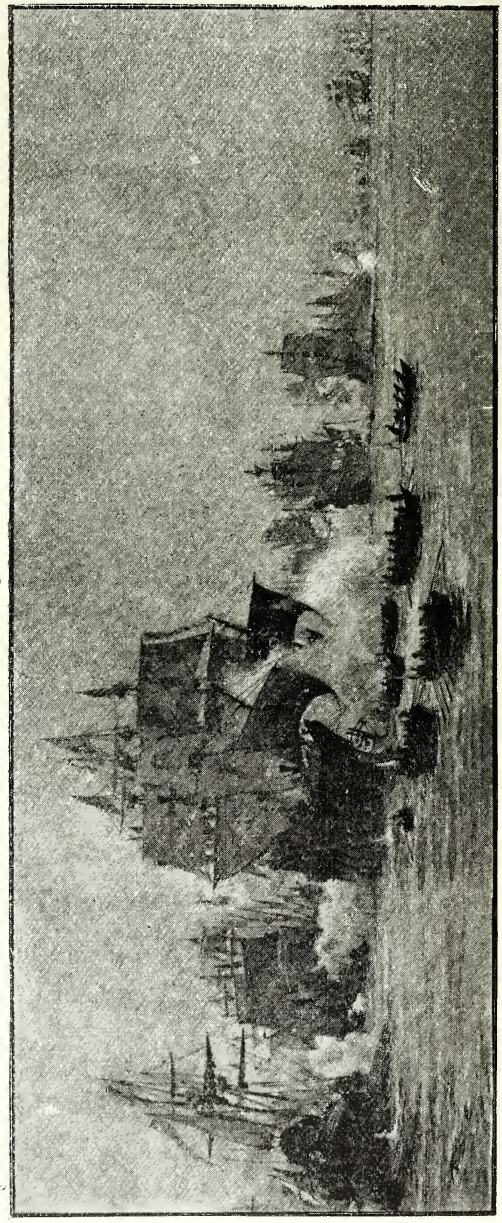
No. 671. "*The shadow of evening.*" H. W. B. DAVIS, R.A.

29 × 24.

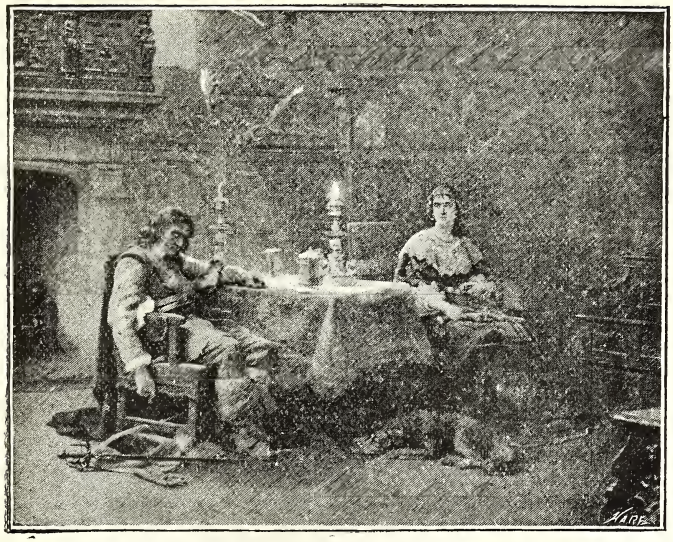
No. **669.** *"The Rev. C. E. Searle, D.D., Master of Pembroke College, Cambridge."* W. W. Ouless, R.A.

30 × 50.

No. **685.** *"A quiet dell on the common."* Alfred A. Glendening.



No. 690. "*The Spanish Armada.*" W. L. WYLLIE, A.



43 × 53.

No. 708. *"Cromwell at Ripley Castle."* RUDOLF LEHMANN.

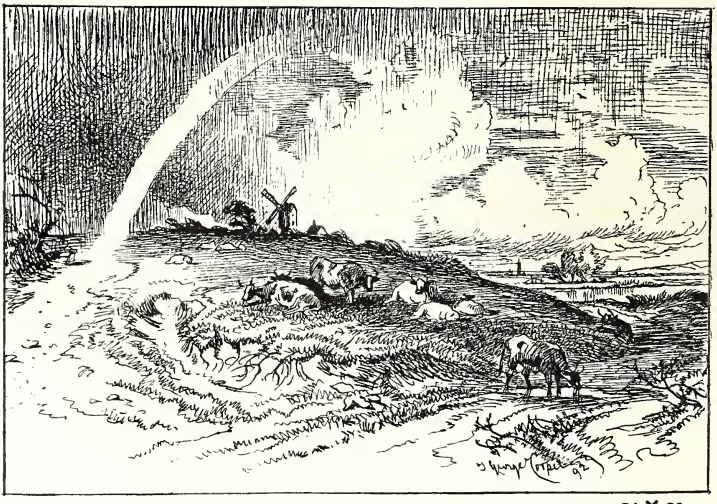
GALLERY IX.

23 × 17.

No ,712. *"Far from the madding crowd."* ERNEST A. WATERLOW, A.

34 × 24.

No. 713. "*A new model.*" W. P. FRITH, R.A.



14 × 22

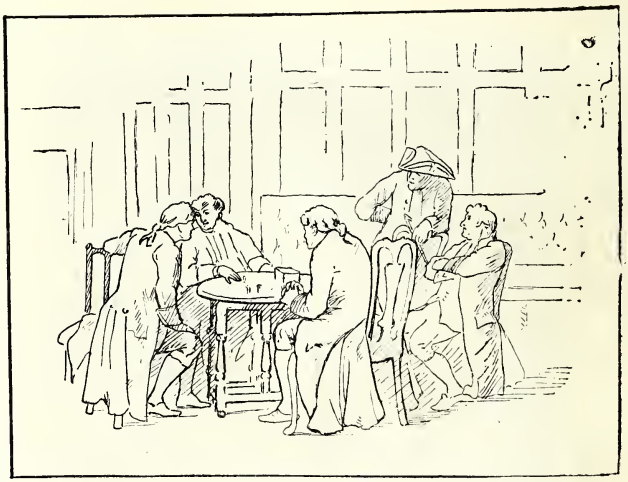
No. 717. "*In the Isle of Thanet.*" THOMAS G. COOPER.

18 × 14.

No. 742. "*For safety.*" HAYNES KING.

24 × 48.

No. 756. "*Cardigan Bay.*" JOHN BRETT, A.

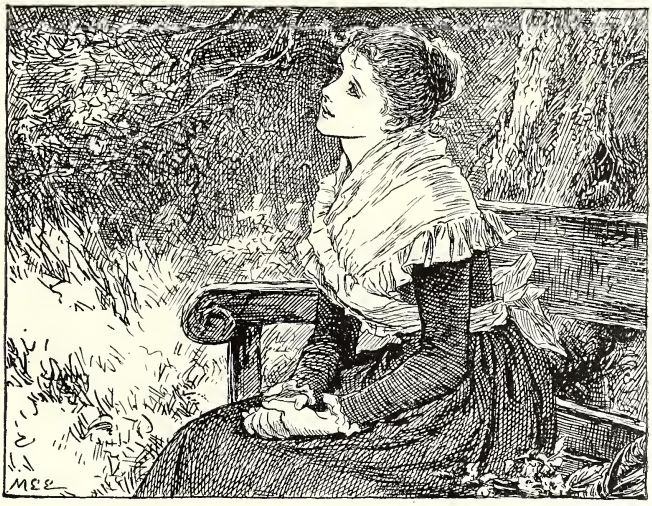


10 × 14.

No. 785. "*A mate in two.*" G. OGILVY REID.

27 × 18.

No. 762. "*Hush-a-bye!*" LAURA T. ALMA-TADEMA.



16 × 20.

No. 812. "*Our village beauty.*" M. ELLEN EDWARDS.

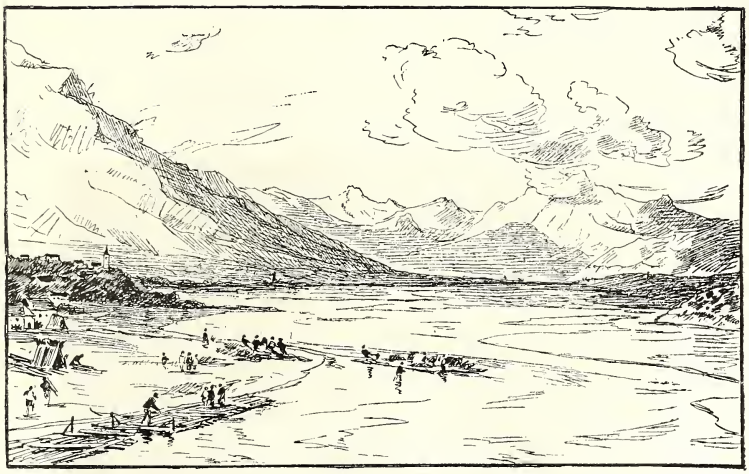
44 × 64.

No. 817. "*Grey rocks and grey mullet.*" STANHOPE A. FORBES, A.

30 X 26.

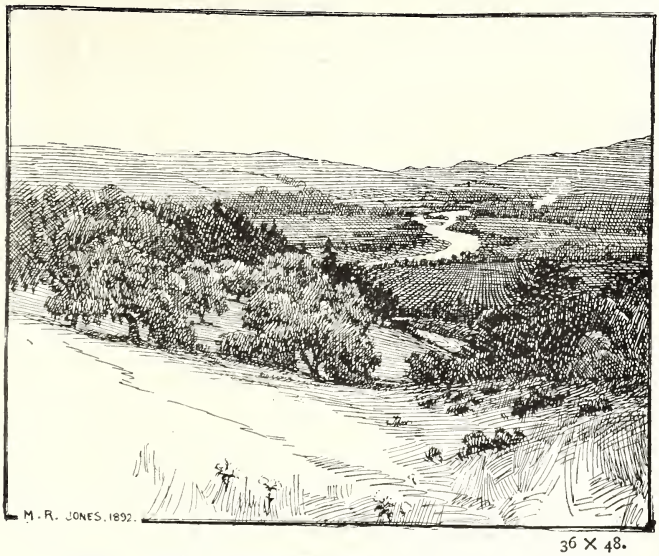
No. 883. "*The foot-stile.*" W. C. T. DOBSON, R.A.

GALLERY X.



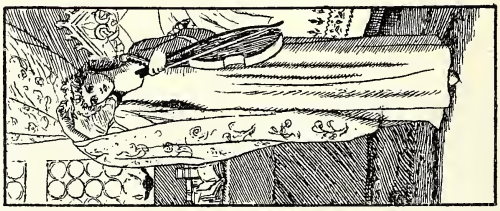
48 × 76.

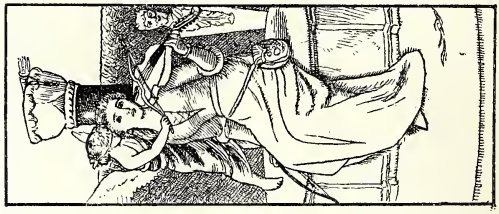
No. **892.** "*The River Piave, Belluno, Venetia.*" JAMES AUMONIER.

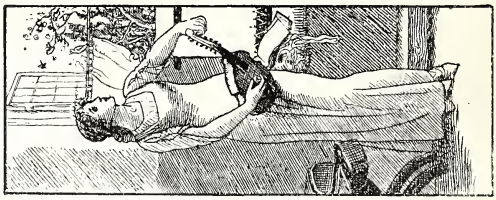


36 × 48.

No. **899.** "*Where Ettrick meets Yarrow.*" M. RAPHAEL JONES.







Nos. 893, 894, 895. "*Viola d'amore.*" Arthur Hughes. 43 × 18.

90 × 48.

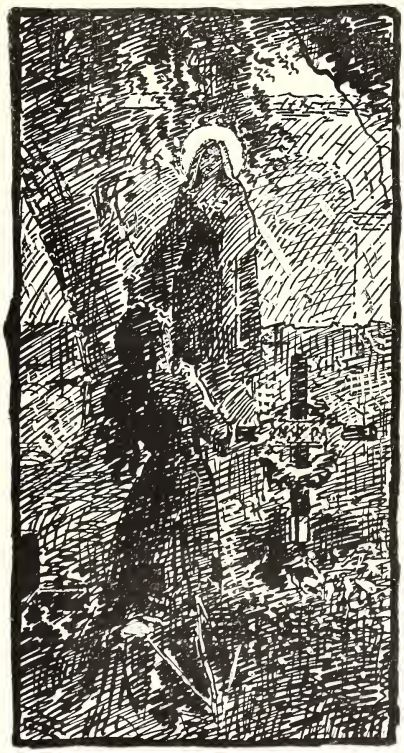
No. **901.** "*The Annunciation.*" ARTHUR HACKER.

No. **902.** "*Early summer: Alderney.*" ARNOLD HELCKÉ. 41 × 71.

No. **906.** "*Nooning.*" T. GRAHAM. 29 × 53.

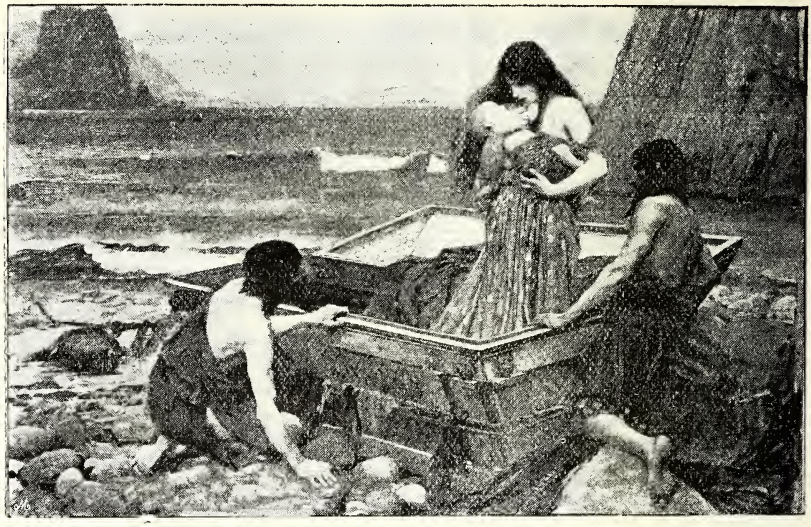
48 × 72.

No. **919.** "*The white heat.*" DAVID MURRAY, A.



96 × 46.

No. **923.** "*Consolatrix afflictorum.*" GWILT JOLLEY.



33 × 51.

No. 924. "*Danaë.*" J. W. WATERHOUSE, A.

42 × 61.

No. 929. "*Hunting with the Devon and Somerset Staghounds in a sea fog.*" ROBERT W. MACBETH, A.

60 × 72.

No. **942.** "*La belle dame sans merci.*" WILLIAM HUNT.

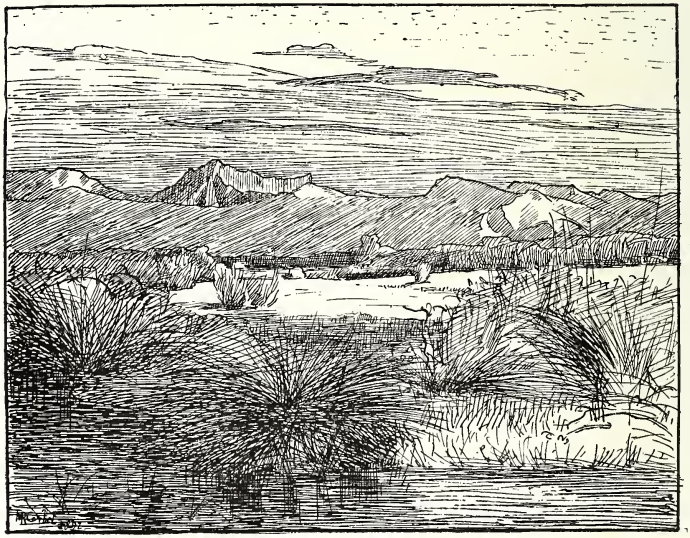
62 × 76.

No. **944.** "*Getting into a scrape: Colin, Keith, and Herford, sons of Charles Parbury, Esq.*" LOUISA STARR.

33 × 47.

No. 946. "*Scandal and tea.*" W. DENDY SADLER.

(*The copyright is the property of Messrs. Frost and Reed, Bristol, by whom an etching is to be published.*)



48 × 57.

No. 955. "*The cloud-surrounded morn.*" Shelley's 'Prometheus Unbound.' MATTHEW R. CORBET.

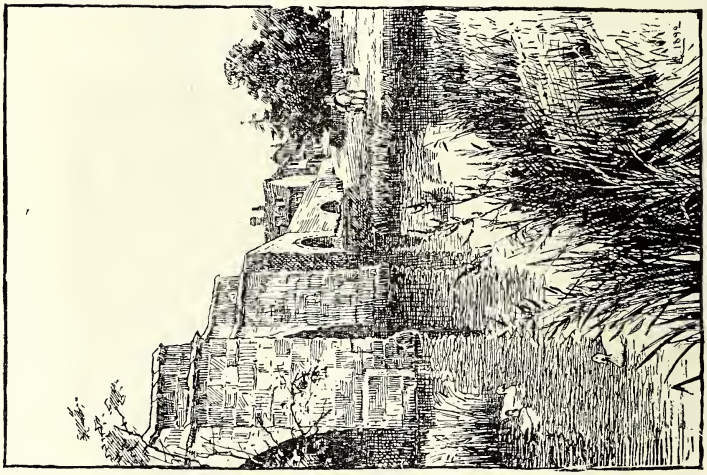
74 × 40.

No. 956. "*Out of the deep have I cried unto thee.*" NELLY ERICHSEN.

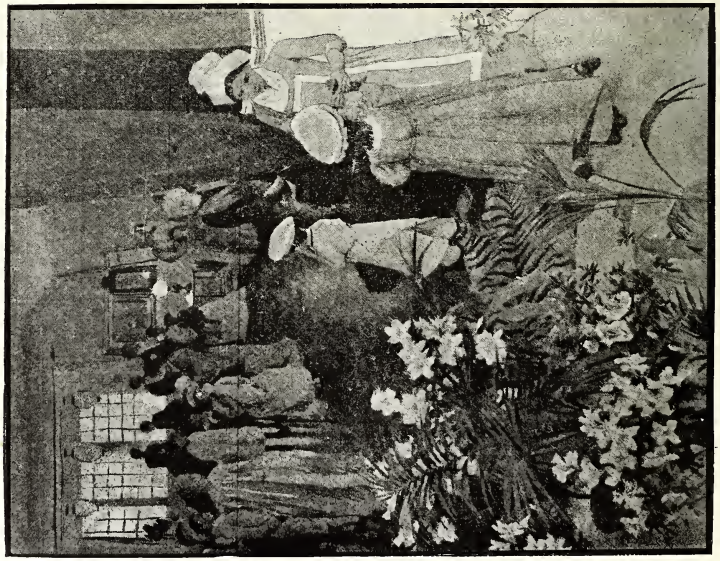
53 × 71.

No. 959. "*A passing storm: Corfe.*" FRED. G. COTMAN.

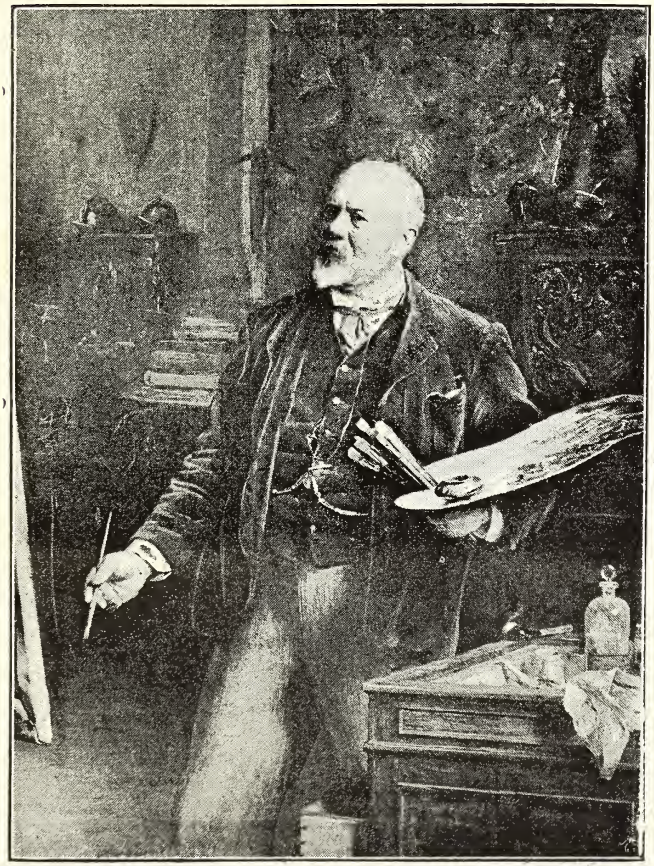
GALLERY XI.



No. 975. *"The bridge."* ALFRED GLENDENING, JUN. 60 × 40.

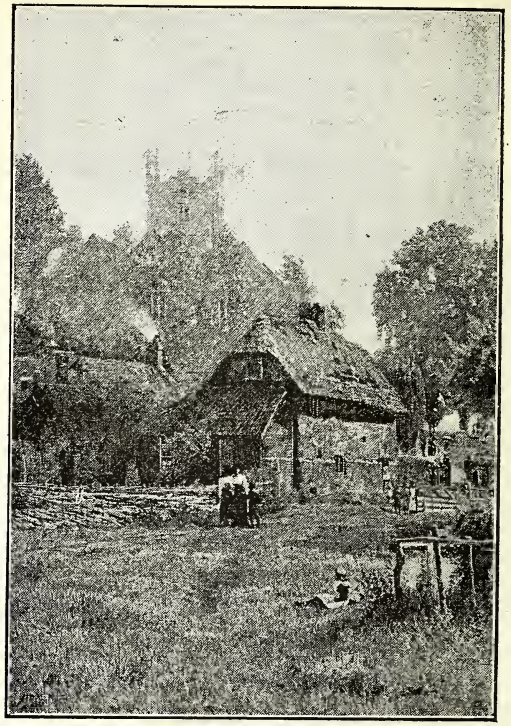


No. 971. *"The Cotillon."* NORMAN GARSTIN. 49 × 38.



66 × 47.

No. 982. "*John Pettie, Esq., R.A.*" ARTHUR S. COPE.



56 × 38.

No. **981.** "*After church: Old Basing.*" J. B. KNIGHT.

31 × 47.

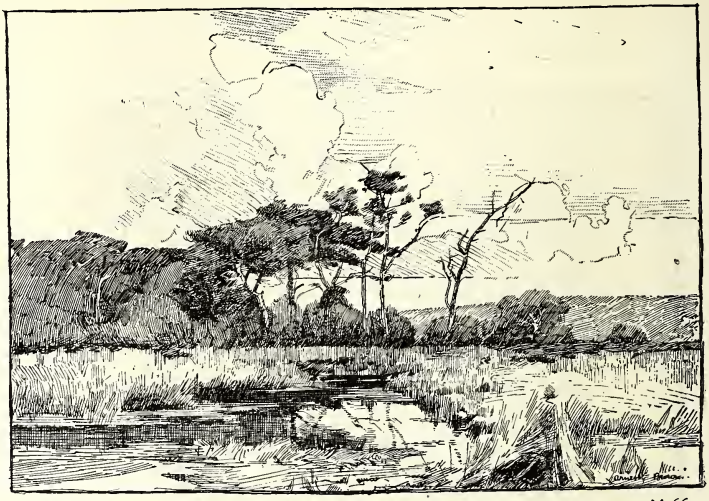
No. **989.** "*The trammel net.*" C. NAPIER HEMY.

66 × 34.

No. 983. "*The daughters of Judah in Babylon.*" HERBERT SCHMALZ.

"For there they that carried us away captive required of us a song; and they that toasted us required of us mirth, saying, 'Sing us one of the Songs of Zion.' How shall we sing the Lord's Song in a strange land?'—Ps. cxxxvii. 3, 4.

(*By permission of Mr. Arthur Lucas, the owner of the copyright.*)



50 × 66.

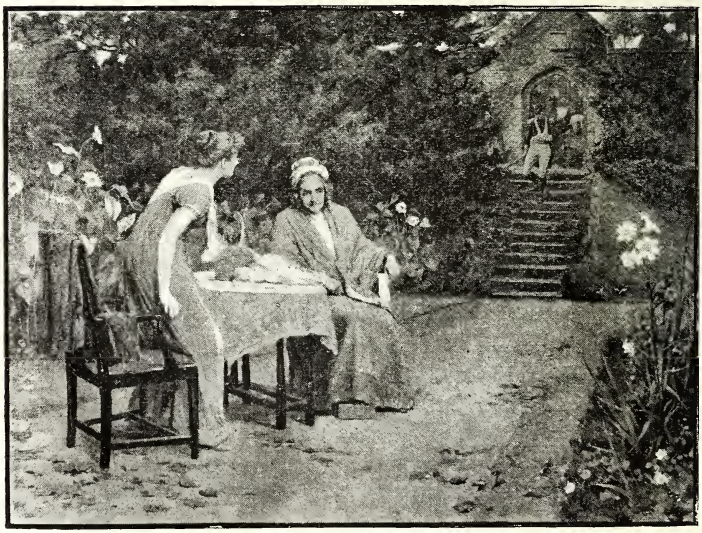
No. 988. "*Low land.*" ARNSBY BROWN.

No. 992. "*Red roses.*" EDWARD STOTT.

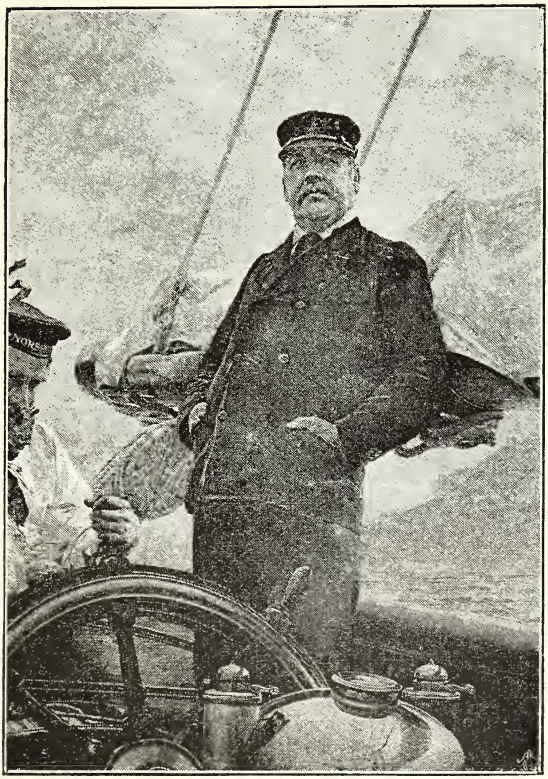
No. 1001. "*Allhallow-tide.*" FRANK WALTON. 40 × 60.

60 × 36.

No. **1000.** "*Out of Reach.*" EDITH SCANNELL.



No. **1002.** "*The return from the war.*" G. SHERIDAN KNOWLES.



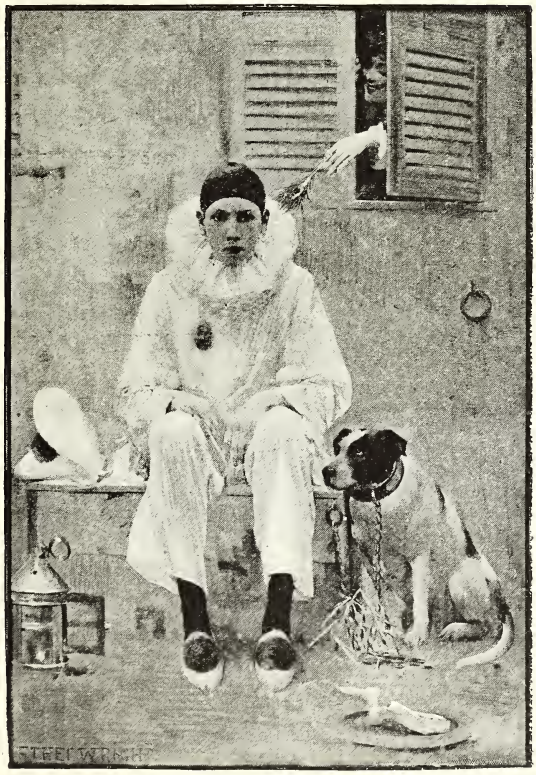
No. **1016.** "*S. R. Platt, Esq., J.P., D.L.*" EDWARD J. GREGORY, A.

32 × 24.

No. **1008.** "*I'se biggest!*" ARTHUR J. ELSLEY.

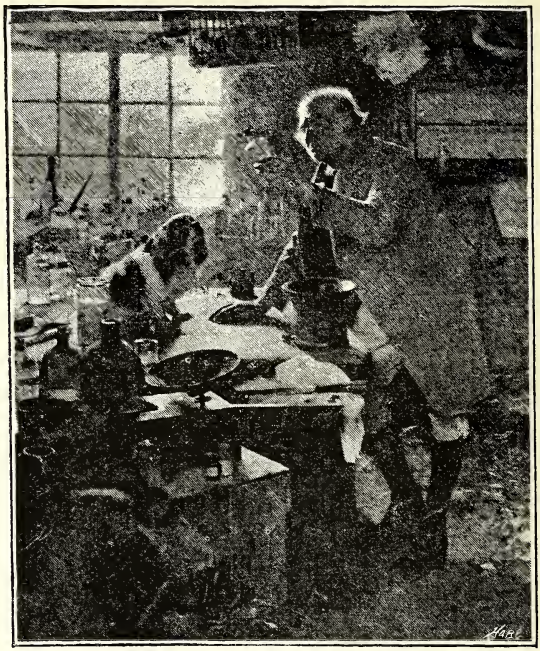
46 × 66.

No. **1015.** "*Leaving the hills.*" JOSEPH FARQUHARSON.



62 × 42.

No. **1024.** "*Bonjour, Pierrot!*" ETHEL WRIGHT.



59 × 47.

No. **1041.** "*The result of high living.*" FRED HALL.

No. **1033.** "*Peonies.*" WILLIAM J. MUCKLEY.

SCULPTURE.

No. **1880.** "*Duncan's Horses.*" ADRIAN JONES.

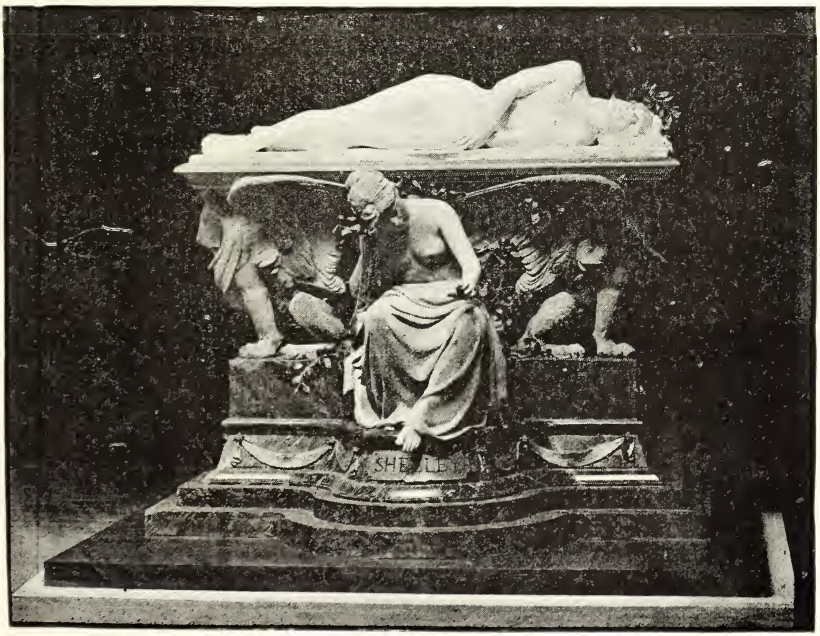
"Beauteous and swift, minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.
'Tis said they eat each other."

Macbeth, act ii., sc. 4.

1952. "*Miss Lottie Armstead.*" H. H. ARMSTEAD, A.

No. 1974. "*Right Hon. A. J. Balfour, M.P.*"
E. ONSLOW FORD, A.

No. 1973. "*St. George and the Dragon.*" G. E. WADE.



No. 2002. "*The Shelley Memorial.*" ONSLOW FORD, A.

No. 1863. "*The Pearl.*" BEATRICE A. M. BROWN.

2003. "*Reconciliation of Oberon and Titania.*" CALLCOTT.

2007. "*Fate-led.*"—marble statue. ALBERT TOFT.

HENRY BLACKBURN'S ART HANDBOOKS

No. XIX. One Shilling

THE

Academy Notes

1893

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1893

All Rights reserved.

Gold Medal Awarded International Health Exhibition.

BENGER'S FOOD.

For INFANTS, CHILDREN, & INVALIDS.

"Humanly speaking, 'Benger's Food' entirely saved baby's life. He could digest nothing until we began the 'Benger.' He is now rosy and fattening rapidly."
—*Extract from Private Letter.*

In Tins 1/6, 2/6, 5/-, & 10/-, of all Chemists, &c.

WAUKENPHAST,

60, Haymarket, London, S.W.

Hand Sewn Boots and Shoes of the highest class for Ladies and Gentlemen always ready. Riding and Military Boots of all kinds.

WAUKENPHAST, Ltd.,

Haymarket, S.W. 37 King William Street, London Bridge, E.C. 453 Oxford Street, W.

Gifts for Bazaars

A FREE PARCEL OF SOUTHALLS' "SANITARY TOWELS"

Will be sent Carriage Paid to the first Lady Stall Holder of every Bazaar who applies to THE LADY MANAGER, 17, Bull Street, Birmingham, mentioning this paper, and enclosing circular with list of stall-holders.

SOUTHALLS' "SANITARY TOWELS"—the greatest Invention of the century for Women's Comfort, at the cost of washing only.

May be obtained from Ladies' Outfitters, Drapers, and Chemists throughout the world, in packets of one dozen. Size 1, 1*s.*; Size 2, 1*s.* 6*d.*; Sizes 3 and 4 (differing in shape), 2*s.*

SOUTHALL BROS. & BARCLAY, BIRMINGHAM.

WHOLESALE AGENTS: { SHARP, PERRIN & Co., 31, Old Change, London, E.C.
STAPLEY & SMITH, London Wall, London, E.C.

ROWLANDS'
KALYDOR

is a cooling and emollient preparation for the face and arms during the heat and dust of summer. It prevents the skin becoming red or sunburnt, removes Tan, Freckles, Roughness of the skin, soothes Irritation and Insect Stings, and produces a fair and delicate skin.
BOTTLES, 4*s.* 6*d.*; HALF BOTTLES, 2*s.* 3*d.*

ROWLANDS'
MACASSAR OIL

Prevents the hair falling off or becoming dry during hot weather. Is the best preserver and beautifier of the hair of children and adults; prevents it falling off or turning grey; is also sold in a golden colour for fair hair.

BOTTLES, 3/6, 7/-, 10/6. Sold Everywhere.

Academy Notes

1893

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

"*Lucrezia Borgia.*" HON. J. COLLIER.
(See No. 426.)

London:

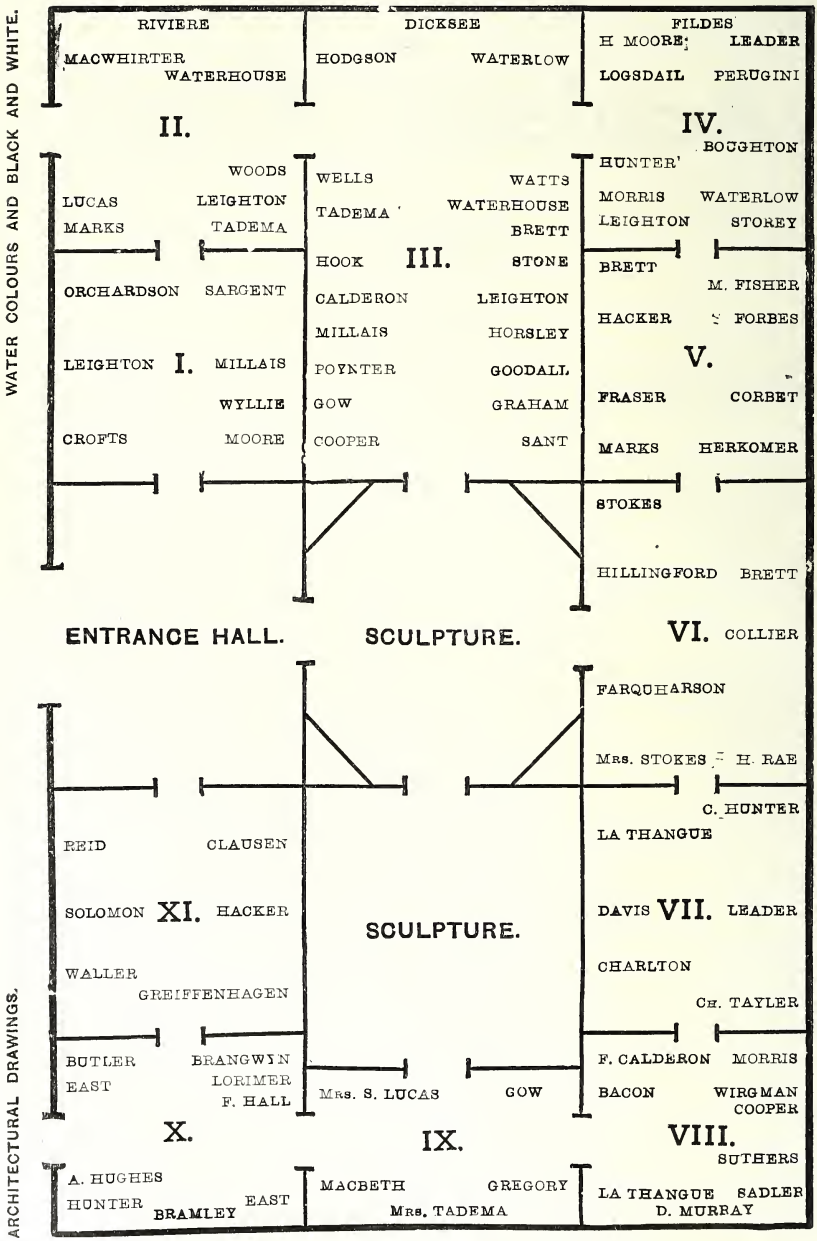
CHATTO AND WINDUS, PICCADILLY

MAY 1893.

[*All Rights reserved.*]

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



**** The Exhibition opened on Monday, May 1st, and closes on Monday, August 7th.*

No. 961. "*Autumn*"—water colour. Miss Beatrice E. Parsons.

No. XIX. 1893.

The Editor desires again to remind the public that "Academy Notes" is not a complete Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of 'Academy Notes' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The Illustrations, produced by various new processes, are intended to give an idea of the composition of the pictures, and not intended specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of owner, or artist.

123, Victoria Street, Westminster. 1*st May*, 1893.

"BLACK AND WHITE."

Notice.—Mr. Henry Blackburn's Studio is now open five days a week, with technical assistants, for the study and practice of Drawing for the Press. Address to the Secretary.

LIST OF ILLUSTRATIONS.

PAGE

Alma-Tadema, L. T. 67
Armitage, Edward, R.A. 79
Arnold, Reginald . 120
Aumonier, J. . . 112
Bacon, John H. F. 96, 112
Beckingham, Arthur 84
Bogle, Lockhart . 94
Boughton, George H., A.R.A. . . . 75
Bramley, F. . . . 116
Brangwyn, Frank . 123
Brett, J., A.R.A. . 56
Burgess, J. B., R.A. 53
Butler, Lady . . 122
Calderon, P. H., R.A. 66
Calderon, W. Frank 113
Calthrop, C. . 87, 110
Carter, Richard H. 96
Charlton, John . 103
Christie, J. E. . . 35
Clacy, Ellen . . 114
Clausen, George . 130
Collier, Hon. J. . 89
Cooke, Arthur C. . 81
Cooper, Thomas G. . 111
Cooper, T. S., R.A. 107
Corbet, Edith . . 36
Corbet, M. R. . . 48
Cottrell, Wellesley 31
Crofts, E. A. . . 30
Crowe, Eyre A. . . 114
Davis, H. W. B., R.A. 104
Day, W. Cave . . 78
Dicksee, F., A.R.A. 52
Dicksee, Herbert . 45
Dicksee, Margaret I. 77
Downing, C. P. . . 88
East, Alfred . . 121
Elsley, A. J. . . 100
Fahey, Edward H. . 98
Farquharson, Jos. . 92
Fildes, Luke, R.A. . 63
Fisher, S. Melton . 82
Forbes, Elizabeth . 125
Forbes, S. A. . . 83
Forster, Joseph W. 101
Foster, Gilbert . 82
Foster, Herbert, W. 94
Fortescue, William B. 40
Frith, W. P., R.A. . 61
Gallon, Robert . 117
Gerome, J. L. . . 136
Gilbert, Sir J., R.A. 54

PAGE

Gogin, Charles . . 87
Goodall, F., R.A. . 59
Gore, W. Henry . 128
Gotch, Caroline 132, 133
Gow, A. C., R.A. . 64
Graham, P., R.A. . 60
Hacker, Arthur 86, 130
Harper, E. S. . . 102
Hayes, Edwin . . 84
Hayllar, James. . 115
Hedley, Ralph . . 115
Hewitt, Henry G. . 37
Hillingford, Robert 95
Hodgson, J.E., R.A. 50
Hook, Bryan . . 85, 98
Hopkins, Arthur . 127
Horsley, W. C. . . 129
Hudson, Henry J. . 62
Hughes, Arthur . 121
Hunter, C., A.R.A. 80, 118
Irwin, Madelaine . 132
Jacomb-Hood, G. P. . 76
Johnson, C. E. . . 74
Joy, G. W. . . . 71
King, Yeend. . . 89
Lavery, John . . 29
Leader, B. W., A.R.A. . . . 72, 97
Leighton, E. B. . . 134
Leighton, Sir F., Bart, P.R.A. . 32, 49, 50, 58
Lemon, Arthur. . 75
Leslie, G. D., R.A. . 69
Lloyd, Stuart . . 81
Logsdail, William . 69
Lorimer, J. H. . . 124
Loring, Francis W. 93
Lucas, S., A.R.A. . 43
Lund, N. M. . . . 117
Macallum, Hamilton 41
Macbeth, R. W., A.R.A. 39
Macgregor, Jessie . 128
Macklin, Eyre T. . 106
MacWhirter, John, A.R.A. 44
Marks, H. S., R.A. 42, 65
Millais, Sir J. E., Bart., R.A. . 33, 38
Moore, H., A.R.A. 40, 70
Morgan, F. . . . 101
Morris, P. R., R.A. 105
Murray, D., A.R.A. 109
Nettleship, J. T. . 31

PAGE

Nicolet, Gabriel . 103
Nightingale, L. C. . 91
Noyes, Dora. . 79, 106
Orchardson, W. Q., R.A. 34
Ouless, W. W., R.A. 55
Peacock, Ralph. . 49
Pedder, John . . 76
Perugini, C. E. . . 73
Perugini, Kate . . 35
Pettie, J., R.A. . . 54
Pott, Laslett J. . 120
Powell, Ffolliott E. 77
Poynter, E. J., R.A. 65
Rae, Henrietta . 90
Reid, Flora M. . . 48
Reid, John R. . . 127
Riviere, B., R.A. . 47
Robinson, D. F. . . 36
Roe, Fred . . . 129
Ruith, Horace van 29
Sadler, W. Dendy 46, 108
Sant, James, R.A. 45, 62
Scannell, Edith . 106
Schmalz, Herbert . 131
Shaw, Walter J. . 110
Skipworth, F. M. . 123
Solomon, Solomon J. 126
Spence, T. R. . . 93
Spindler, Walter E. 53
Starr, Louisa . . 111
Stokes, Adrian . . 93
Stokes, Marianne . 91
Stone, Marcus, R.A. 57
Storey, G. A., A.R.A. 51, 78
Stuart, Charles . 99
Tayler, C., A.R.A. 100
Taylor, Edward R. 37
Topham, F. W. W. . 119
Tuke, H. S. . . . 51
Urwick, Walter . 113
Waller, S. E. . . 125
Watts, G. F., R.A. 55, 67
Wells, H. T., R.A. . 68
West, Walter . . 46
Whitehead, Fred . 108
White, John . . 119
Wollen, W. B. . . 85
Wood, C. Haigh . 124
Woods, Henry A. . 36
Wright, Ethel . . 133
Wyllie, W. L., A.R.A. 39
Wyllie, C. W. . . 73
Yeames, W. F., R.A. 61

ACADEMY NOTES, 1893.

The one hundred and twenty-fifth Summer Exhibition of the Royal Academy contains 1829 works, including Oil Paintings, Water-colours, Miniatures, Etchings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. **[Illustrations, pp. 29–40.]**

2, "*Expectancy*," FANNIE MOODY.

Two dachshunds and a fox-terrier.

3, "*A hillside road*," B. W. LEADER, A.

Flock of sheep passing over a common.

7, "*Charge of the 3rd King's Own Light Dragoons (now Hussars) at Moodkee*," ERNEST CROFTS, A. (*sketch, p.* 30).

8, "*Miss Huppertz and Miss Salveson*," HARRY BISHOP.

Twilight interior. Two girls at a piano.

9, "*Attentive listeners*," HORACE VAN RUITH.

Brown-robed Greek poet, seated on stone bench, reciting to a boy and girl (*sketch, p.* 29).

10, "*Portrait of a lady*," STANHOPE A. FORBES, A.

Three-quarter length, seated, in black dress.

In the centre of this wall is Sir Frederick Leighton's "*Farewell*," with the following landscapes on either side.

11, "*Meadow-sweets*," DAVID MURRAY, A.

Hay-making scene.

14, "*Farewell!*" SIR F. LEIGHTON, Bart., P.R.A.

Greek maiden, in olive-green and plum-coloured peplos, prepares to enter doorway from a portico which overlooks the sea; she casts a lingering look at her departing lover's vessel (*sketch, p.* 32).

15, "*Fir-faggots*," DAVID MURRAY, A.

Scottish landscape. Two women resting against prostrate trunk amid heather.

17, "*A big drink*," JOHN T. NETTLESHIP.

Tiger half immersed in a pool (*sketch, p.* 31).

18, "*John Hare, Esq.*," SIR J. E. MILLAIS, Bart., R.A.

The actor is reading "A Pair of Spectacles" to his company in the green-room of the Garrick Theatre (*sketch, p.* 33).

19, "'*Music, when soft voices die, Vibrates in the memory*,'—*Shelley*," W. Q. ORCHARDSON, R.A. Girl in pale pink Empire costume preparing to play harpsichord (*sketch, p.* 34).

20, "*The red fisherman*," J. E. CHRISTIE (*sketch, p.* 35).

23, "*Brother and sister*," KATE PERUGINI.

Floy and her brother in "*Dombey and Son*" (*sketch, p.* 35).

25, "*A breezy day*," DOUGLAS F. ROBINSON. Girl resting on seaweed-covered rock, with boy at her side (*sketch, p.* 36).

28, "*The first Communion veil*," HENRY WOODS, A.

Two girls in shadow under a colonnade (*sketch, p.* 36).

29, "*Season of mists and mellow fruitfulness*," HENRY G. HEWITT (*sketch, p.* 37).

Apples piled up in orchard under slanting autumn light.

30, "*Lady Agnew*," JOHN S. SARGENT.

Full face, seated, in dull white dress with pale mauve sash.

31, "*Waiting for low tide*," COLIN HUNTER, A.

35, "*On the look-out for her boat*," EDWARD R. TAYLOR.

Girl in pale yellow dress on a cliff facing the sea. Oppressive atmosphere (*sketch, p.* 37).

36, "*The age of innocence*," ROBERT W. MACBETH, A.

A little girl seated in an apple-basket, with doll, kitten and chickens. Behind her is a doorway leading into a garden (*sk., p.* 39).

37, "*Death of King Lear*," GEORGE E. ROBERTSON.

Lear, accompanied by mail-clad knights, bends over dead body of Cordelia. Evening light.

38, "*Portrait of a lady*," HENRY T. WELLS, R.A.

39, "*Carting timber*," B. W. LEADER, A.

42, "*The girlhood of Saint Theresa*," SIR J. E. MILLAIS, Bart., R.A. (*sketch, p.* 38).

The Spanish Saint (1515–1582) leaving her home at Avila as a child, with her brother, in order to seek martyrdom at the hands of the Moors. She wears a black velvet cloak over a crimson and gold embroidered gown, with a cap of bright green relieved by a red feather.

43, "*The old bridge*," ERNEST A. WATERLOW, A.

44, "*Gen. Sir Geo. White, G.C.I.E., K.C.B., V.C., Commander-in-Chief in India*," W. LLEWELLYN.

45, "*The wrestlers*," STUART G. DAVIS.

A group of many figures of the Stone Age, at entrance to cave watching the contest. A chief sits on a boulder. His men wear earrings and have their long hair plaited up on top of the head.

47, "*Robert and Susan to the rescue!*" W. L. WYLLIE, A.

A tempestuous night with full moon breaking through clouds. Crowd on beach launching a lifeboat towards ship, which is burning lights a short distance off shore (*sketch, p.* 39).

51, "*After a breeze*," HENRY MOORE, A. (*sketch, p.* 40).

Other pictures noted are—**1**, "*Russets*," E. H. STANNARD; **5**, "*A Moorish Dance*," JOHN LAVERY (*sk., p.* 29); **13**, "*A glimpse of the river Conway*," W. COTTRELL (*sk., p.* 31); **21**, "*Rest*," JOHN W. GODWARD; **22**, "*Sunshine and Shadow*," W. T. WHITLEY; **24**, "*Hemlock and poppies*," HELEN FRANCK; **27**, "*Goat girl*," EDITH CORBET (*sketch, p.* 36); **32**, "*Mrs. Sidney Pitt*," J. HANSON

WALKER; **33**, "*The labourer's larder*," JOAN ADAMS; **50**, "*A Cairo costermonger*," WALTER C. HORSLEY; **53**, "*Miss Mary H. Todd*," NIELS M. LUND; **54**, "*Apples*," HERBERT E. EVANS.

GALLERY II. [Illustrations, pp. 40–50.]

55, "*Gulf of Salerno*," HAMILTON MACALLUM.
Sunset. Fisherman hauling in net on a rippling sea (*sk., p.* 41).

56, "*For the fold*," WILLIAM B. FORTESCUE.
Country girl bending under heavy load of oat-straw, with collie by her side (*sketch, p.* 40).

58, "*Of making many books there is no end; and much study is a weariness of the flesh*," H. STACY MARKS, R.A.
A puzzled naturalist in 18th century scholastic deshabille of pale green (*sketch, p.* 42).

59, "*H.R.H. The Princess Ferdinand of Roumania* (*Princess Marie of Edinburgh*)," ARTHUR L. BAMBRIDGE.
Three-quarter length, in white dress, holding a rose. Pale yellow background.

63-6, "*All flesh is grass, and all the goodliness thereof is as the flower of the field*," AMY SAWYER.

68, "*Newbiggin Bay*," W. L. WYLLIE, A.

69, "1588; *News of the Spanish Armada*," SEYMOUR LUCAS, A.
Philip, in black, kneels at a crimson and gold fald-stool in the Escurial. Behind him are two courtiers and a priest (*sketch, p.* 43).

70, "*After the attack on Sherpur*," J. B. CLARK and V. M. HAMILTON.
Dead Afghan, with matchlock still burning, lies on the snow. Wintry landscape with burning villages in distance near Cabul.

71, "*Defiance*," HERBERT DICKSEE.
Lion in desert at night (*sketch, p.* 45).

73, "*May—a portrait*," GEORGE S. WATSON.

76, "*The god of the wind*," JOHN COOKE.

77, "*A Highland storm*," JOHN MACWHIRTER, A.
Scotch fir swaying over foaming torrent (*sketch, p.* 44).

78, "*The letter*," JAMES SANT, R.A.
Girl looking through oval stone window (*sketch, p.* 45).

81, "*M. Hubert Vos, Esq.*," AGNES E. WALKER.

83, "*The new will: 'Everything to my wife absolutely,'*" W. DENDY SADLER.
The man wears a long brown coat with green trousers; his bride has a yellow coal-scuttle bonnet and a blue umbrella. An old solicitor humorously contemplates the newly-married couple (*sketch, p.* 46).

84, "*The Hon. Lord Trayner*," SIR GEORGE REID.

86, "*From the ballad of 'Sir Patrick Spens,'*" JAMES ARCHER.
Five ladies in sombre draperies gazing seawards over edge of cliff.

Next is a large work in the centre of the principal wall :—

87, "*The king's libation*," BRITON RIVIERE, R.A.

Nimrod, the founder of the Assyrian nation, in close-fitting blue vesture, stands in the foreground pouring wine from a golden bowl on a mass of his victims, a dead lioness and four lions. Incense slowly rises from a bronze jar in front of an altar of the gods Nin and Nergal. A band of six spearmen watch the dedicatory rite in the distance. A glimpse of red-walled gallery behind them. (*sketch, p.* 47).

88, "*Col. N. Barnardiston*," H. HERKOMER, R.A.

89, "*Many waters cannot quench love*," W. WEST (*sketch, p.* 46).

90, "*A golden dream*," T. C. GOTCH.

91, "*A siren*," ARTHUR WARDLE.

On a rock, surrounded by crocodiles.

92, "*Faith*," FLORA M. REID.

An old woman holds a crucifix as she stands by a *bric-à-brac* stall, on a boulevard (*sketch, p.* 48).

95, "*At St. Etienne, Pas-de-Calais*," H. W. B. DAVIS, R.A.

A rough track crossing a down.

97, "*In Tuscany*: '*The heavy timber of the crooked plough*,' —Virgil." RALPH PEACOCK (*sketch, p.* 49).

98, "*A Hamadryad*," J. W. WATERHOUSE, A.

Originally intended for a decorative panel. A little goat-legged satyr has unconsciously charmed a wood-nymph from the ivy-girt bole of an oak tree by the music of his Pan-pipes.

100, "*Stealth*," ARTHUR WARDLE.

Two leopards crouching over rock.

102, "*Cloisters of the Frari church, Venice*," HENRY WOODS, A.

Contrast of grey statue, white stone canopy of well, and pale red church walls.

103, "*Elder-bush*," H. W. B. DAVIS, R.A.

Minutely painted hedgerow in strong summer light.

104, "*Spring*," MATTHEW R. CORBET (*sketch, p.* 48).

105, "*Hit!*" SIR F. LEIGHTON, BART., P.R.A.

A child-archer, with oak-leaves in his hair, has just struck the mark. Sandy foreground (*sketch, p.* 49).

108, "*Trouble*," J. B. BURGESS, R.A. Priest, attended by acolyte, consoles two women in a Spanish church.

112, "*Atalanta*," SIR F. LEIGHTON, BART., P.R.A. The black-haired girl-athlete wears a dark blue chiton, with a snake ornament twisted round her arm. Brown-red background (*sketch, p.* 50).

113, "*In my studio*," L. ALMA-TADEMA, R.A.

A girl in classical robe contemplating white roses on a high table, covered with a richly-embroidered cloth. Before her is an alcove of green marble with a brass-plated step.

Other pictures noted are:—**57**, "*A cottage girl*," GEORGE CLAUSEN; **61**, "*Reflections*," ROBERT NOBLE; **72**, "*Morning after rain*," JOHN N. BARLOW; **75**, "*Edward Heron Allen, Esq.*," RUDOLF LEHMANN; **82**, "*Winter on the Maas, Holland*," HENRY ENFIELD; **93**, "*First Reading of the Home Rule Bill*," EDWIN HARRIS; **96**, "*Theodore Williams, Esq., M.D.*" H. A. OLIVIER; **101**, "*Peter Glendinning, Esq.*," ROBERT GIBB; **106**, "*Rich spoil*," J. T. NETTLESHIP; **109**, "*The five foolish virgins*," PEPYS COCKERELL; **110**, "*Little mother*," CHRISTABEL A. COCKERELL; **115**, "*Echo*," ETHEL WRIGHT.

GALLERY III. [**Illustrations, pp. 50-69.**]

118, "*Waiting for her partner*," G. A. STOREY, A. (*sketch, p.* 51).

119, "*La bella del paese*," HENRY WOODS, A.
Contadina chatting with Italian peasant near a stone bridge.

123, "*John, Marquess of Bute, K T.*," H. HERKOMER, R.A.
In his official robes as Mayor of Cardiff.

124, "*Rural England*," J. E. HODGSON, R.A. (*sketch, p.* 50).

125, "*The schoolmaster's garden*," R. W. MACBETH, A.

126, "*Mme. Sarah Bernhardt*," W. E. SPINDLER.
In white satin with yellow rose and red book (*sketch, p.* 53).

130, "*His Grace the Duke of Devonshire*," H. HERKOMER, R.A.
Three-quarter length, in morning costume.

In the place of honour at the head of the large room is,—

131, "*The funeral of a Viking*," FRANK DICKSEE, R.A.

A scene which is a whole Saga in itself. The dead Viking is bound on his last voyage over the sea to Walhalla. Norse warriors are launching the galley which is also to be a funeral pyre. Contrast between the dying twilight and the gaining flames at the prow, with their orange reflections in the surf. The old king, saluted for the last time by his stern bronze-clad followers, rests at full-length on a wild animal's skin as he starts on his final cruise. A Jarl, in splendid battle array, has lit the framework of the doomed vessel, and, with sorrowful gaze, uplifts his right hand as a last tribute of respect to his war-lord. A strong wind blows off shore, fanning the flames (*sketch, p.* 52).

132, "*The queen of love*," T. B. KENNINGTON.

Lady in black evening dress and black gloves reclines on panther skin covering marble seat. A chaplet of laurel rests on her knees; a dull violet curtain forms the background.

135, "*Edwin James, Esq.*," HUBERT HERKOMER, R.A.

136, "*The old hero*," J. B. BURGESS, R.A.

The old soldier, attended by a girl in pink, passes an admiring group at a church door in Spain (*sketch, p.* 53).

139, "*Albert Brassey, Esq.*," W. W. OULESS, R.A.

140, "*Launching the salmon-boat*," E. A. WATERLOW, A.

141, "*On the road to the horse fair*," SIR JOHN GILBERT, R.A.
(*sketch, p.*

142, "*A rustic bather*," THOMAS FAED, R.A.

143, "*Wm. B. Greenfield, Esq.*," the late J. PETTIE, R.A. (*sk. p.* 54).

144, "*Louis XVII. a prisoner in the Temple*," FLORENCE HANNAM.

The little prince, in a claret-coloured suit, with a tricolor sash, leans dejectedly on a bed. Scattered cards and a red cap of liberty are on the floor.

148, "*Promises*," G. F. WATTS, R.A. (*sketch, p.* 55).

149, "*La belle dame sans merci*," J. W. WATERHOUSE, A.

A bare-footed maiden, in puce-coloured robe, sits on the ground, winding her light brown hair round the helmet of an armed knight. He kneels and gazes at her with vizor up. Grove of trees in the background.

153, "*Pearly summer*," JOHN BRETT, A. (*sketch, p.* 56).

154, "*G. H. Pember, Esq.*," W. W. OULESS, R.A. (*sketch, p.* 55).

158, "*A honeymoon*," MARCUS STONE, R.A.

Warm evening light on a poetic garden scene ; distant fields and rising moon. The young bride wears a white muslin gown ; broad-brimmed grey felt hat lies beside her on the old green bench. Her husband reads aloud from the *Spectator* (*sketch, p.* 57).

159, "*Rizpah*," SIR F. LEIGHTON, P.R.A.

Armoni and Mephibosheth, the two sons of Rizpah by Saul, who were put to death by the Gideonites in the beginning of barley harvest, are fastened with cords to rough wooden crosses. Rizpah is robed in dark blue with lighter blue beneath. The figure on the right has purple blue drapery, while the centre one is shrouded in dull peach-colour. Two leopards crouch by the side of a tree, and three vultures are circling round. On the left is one of the five sons of Saul and Michal, also crucified (*sketch, p.* 58).

161, "*St. Thena*," C. E. BUTLER.

Golden-haired girl kneels before an altar formed of the living rock. A white fawn is beside her, and behind a red-mantled Norseman enters the cave.

164, "*Evening*," H. W. B. DAVIS, R.A.

Group of cows at a pool.

165, "*Mr. Alderman Treloar*," J. C. HORSLEY, R.A.

167, "*The Rt. Hon. H. H. Fowler, M.P.*," A. S. COPE.

Standing near the mace on the Opposition side of the House.

168, "*The water of the Nile*," F. GOODALL, R.A. (*sketch, p.* 59).

173, "*Ald. Thomas Wright, J.P., Ex-Mayor of Leicester*," the late J. PETTIE, R.A.

174, "*Summer Mists*," PETER GRAHAM, R.A.

Highland cattle on shore of sea loch, with thick mists breaking over mountain side (*sketch, p.* 60).

175, "*F.M., H.R.H. the Duke of Cambridge, K.G.*" HERMAN G. HERKOMER.

177, "*The Hon. G. W. B. Portman,*" H. T. WELLS, R.A.

178, "*L'adieu de Marie Stuart,*" W. P. FRITH, R.A. (*sketch, p.* 61).

Illustrating a verse in one of Béranger's poems—

"Adieu, charmant pays de France,
Que je dois tant chérir!
Berceau de mon heureuse enfance,
Adieu! te quitter c'est mourir."

179, "*Court and courtiers: patio, Casa del Marques Vivot, Palma, Mallorca,*" W. F. YEAMES, R.A. (*sketch,* p. 61).

180, "*The mirror,*" JAMES SANT, R.A. (*sketch, p.* 62).

183, "*Neæra reading a letter from Tibullus,*" HENRY J. HUDSON (*sketch, p.* 62).

185, "*Portrait of a lady,*" LUKE FILDES, R.A. (*sketch, p.* 63).

186, "*In the Fordwich meadows, East Kent,*" T. SIDNEY COOPER, R.A.

187, "*Dr. Joachim,*" L. ALMA-TADEMA, R.A.

Half-length, holding violin.

190, "*H.R.H. the Prince of Wales, K.G.,*" A. STUART WORTLEY.

191, "*Summer at Sea,*" HENRY MOORE, A.

192, "*Darby and Joan,*" H. STACY MARKS, R.A.

Two adjutants (*sketch, p.* 65).

193, "*The Duke in Spain,*" ANDREW C. GOW, R.A.

Shortly before the battle of Quatre Bras, in 1815. A portrait group of the Iron Duke and his staff during the Peninsular campaign. Wellington interrogates a Spanish peasant. Lord Hill, General Pack, Sir Edward Pakenham, and Sir Charles Colville stand a ttle back. Intense contrast of luminous sky, blue shadow, and hot andy mountain pass (*sketch, p.* 64).

198, "*The Rt. Hon. the Lord Rookwood,*" W. Q. ORCHARDSON, R.A.

199, "*Chloe; 'Dulces docta modos et citharæ sciens,'*" E. J. POYNTER, R.A. (*sketch, p.* 65).

203, "*An ambuscade; an incident of the last Afghan campaign,*" VEREKER M. HAMILTON.

204, "*Pensive,*" SIR J. E. MILLAIS, Bart., R.A.

Dark, Spanish-looking child in yellow pinafore, holding clematis. A contrast to the other child-subject, entitled "*Merry*" (No. **217**).

205, "*An Orchard in Picardy,*" H. W. B. DAVIS, R.A.

210, "*Elizabeth Woodville, widow of Edward IV., parting with her younger son, the Duke of York,*" PHILIP H. CALDERON, R.A.

Elizabeth, on learning that her son, the Prince of Wales, had fallen into the hands of his uncle, Richard of Gloucester, took

sanctuary at Westminster with her younger son and her daughters. She is being persuaded, sorely against her will, to give up the child to the deputation of Lords headed by the Archbishop of Canterbury. According to Sir Thomas More, the Duke of Gloucester charged them to represent that her eldest son could not be crowned without the presence of his younger brother (*sketch, p.* 66).

211, "*Good liquor—duty free,*" J. C. HOOK, R.A.

A fisherman, assisted by a lad and a strong Cornish lass, is rescuing a keg of brandy from the surf.

216, "*There was no room for them,*" ANNA NORDGREN.

Mother and child sleeping on straw in a stable.

217, "*Merry,*" SIR J. E. MILLAIS, Bart., R.A.

218, "*Endymion,*" G. F. WATTS, R.A. (*sketch, p.* 67).

219, "*Comparisons,*" L. ALMA-TADEMA, R.A. (*sketch, p.* 67).

224, "*Corinna of Tanagra,*" SIR F. LEIGHTON, Bart., P.R.A.

The Greek poetess, living at Tanagra in the 5th cent. B.C., recommended her Bœotian compatriot and rival Pindar to write mythical instead of panegyrical verse. When he produced a poem overcharged with mythological allusions, she said: "One should sow with the hand and not with the sack." Corinna stands in a robe of golden maize and brown, with a laurel wreath of gold in her raven hair. She has just gained the prize in her competition with Pindar.

225, "*Barbara,*" G. D. LESLIE, R.A. (*sketch, p.* 69).

227, "*Lady Blomfield,*" H. T. WELLS, R.A. (*sketch, p.* 68).

Other pictures noted are:—**117**, "*A woodland bather,*" H. S. TUKE (*sketch, p.* 51); **120**, "*Morning on the downs,*" HENRY STRACHEY; **122**, "*Sweet Peas,*" A. F. W. HAYWARD; **134**, "*Berwick-on-Tweed,*" LESLIE THOMSON; **147**, "*What is it?*" E. KINGTON BRICE; **150**, "*A September morning,*" WALTER SCHROEDER; **152**, "*Sir Forrest Fulton, Q.C.,*" LANCE CALKIN; **155**, "*The deserted garden,*" BENJAMIN HAUGHTON; **160**, "*Chudleigh, Devon,*" C. J. COLLINS; **162**, "*Mochrum Loch, Wigtonshire,*" JOHN MUIRHEAD; **163**, "*Mrs. Arthur and her son,*" J. J. SHANNON; **171**, "*On the river Blythe,*" ARNOLD PRIESTMAN; **176**, "*Sunset glow, Stellenbosch, South Africa,*" J. S. MORELAND; **195**, "*A story of the woods,*" BERTHA NEWCOMBE; **196**, "*A maid of honour in the reign of George II.,*" A. DAMPIER MAY; **202**, "*Early morning off the coast of Flanders,*" F. J. MACKENZIE; **222**, "*Miss Agnes Ward,*" WILLIAM CARTER.

GALLERY IV. [Illustrations, pp. 69–80.]

233, "*In the Piazzetta: 18th century,*" W. LOGSDAIL (*sk. p.* 69).

236, "*The rose-maiden,*" JULIA B. FOLKARD.

240, "*June roses,*" GUNNING KING.

Girl in pink, plucking roses from a window.

242, "*Portrait of the painter,*" F. S. H. FORSHALL.

246, "*Hove-to for a pilot,*" HENRY MOORE, A. (*sketch, p.* 70).

247, "*Mrs. Elliot Lees,*" LUKE FILDES, A.

248, "*Truth*," GEORGE W. JOY.

The goddess of Truth, standing on water-lilies at the bottom of her well, draws up a small bucket, and at the same time shows a mirror to a child, who leans over the parapet above and behind her (*sketch, p.* 71).

252, "*An old country church: 'With ivy-mantle clad,'*" B. W. LEADER, A. (*sketch, p.* 72).

253, "*The noonday drink*," T. SIDNEY COOPER, R.A.

254, "*My sister Agnes*," IRLAM BRIGGS.

Young lady in dark red velvet playing a violin.

259, "*The foxes' lair*," WILLIAM WALLS.

261, "*Glass-blowing: lamp-chimney making*," A. COLLEY.

262, "*Pandora*," C. E. PERUGINI.

In robe of flame-colour and white (*sketch, p.* 73).

264, "*Sunshine and shower*," C. E. JOHNSON (*sketch, p.* 74).

265, "*In the orchard*," JOHN PEDDER (*sketch, p.* 76).

268, "*The vision at the martyr's well*," G. H. BOUGHTON, A.

Breton peasant-girl, in sabots and rough brown and grey working dress, kneels at "The Well of Martyr's Blood." Fleeting vision of a Saint, draped in greyish-white, with blood-stains on her robes, indicative of martyrdom. Cold blue morning light (*sketch, p.* 75).

272, "*Admiral H.R.H. the Duke of Edinburgh*," ARTHUR L. BAMBRIDGE.

273, "*Counting her chickens*," E. A. WATERLOW, A.

274, "*Miss Boyce*," HENRY T. WELLS, R A.

278, "*F. Seymour Haden, Esq., President of the Royal Society of Painter-Etchers*," G. P. JACOMB-HOOD (*sketch, p.* 76).

279, "*The child Handel*," MARGARET I. DICKSEE (see note in official catalogue, *sketch, p.* 77).

280, "*N. L. Cohen, Esq.*," ANDREW C. GOW, R.A.

286, "*Miss Jenny*," G. A. STOREY, A.

In a coffee-coloured dress (*sketch, p.* 78).

292, "*One o'clock, two o'clock*," W. CAVE DAY (*sketch, p.* 78).

295, "*The Frigidarium*," SIR F. LEIGHTON, Bart., P.R.A.

A single female figure, in the style of "The Bath of Psyche," looking down. Semi-transparent red robe, background of gold is reflected in the water of the bath. Upright decorative picture.

297, "*A Moslem doctrinaire*," EDWARD ARMITAGE, R.A.

A direct descendant of the Prophet, in green turban and dark grey caftan (*sketch p.* 79).

300, "*Fish-washing*," J. LEY PETHYBRIDGE.

305, "*I was a stranger and ye took Me in*," DORA NOYES (*sketch, p.* 79).

306, "*Under the lilacs*," PHIL. R. MORRIS, A.

A young lady standing before a lilac-tree in bloom.

309, "*Long fields of barley and of rye*," SYDNEY S. MORRISH.

312, "*Lobster-fishers*," COLIN HUNTER, A. (*sketch p.* 80).

Other pictures noted are:—**230**, "*In fair April*," PARKER HAGARTY; **235**, "*Sir, whose dog are you?*" N. A. LORAINE; **249**, "*In Hardy's country: Egdon Heath*," ARTHUR MEADE; **260**, "*Brickfields*," LESLIE THOMSON; **263**, "*Greyhounds of the British navy*," G. C. KERR; **267**, "*Summer flowers*," C. W. WYLLIE, (*sketch, p.* 73); **269**, "*An autumn morning*," ARTHUR LEMON (*sketch, p.* 75); **281**, "*Waiting for the artist*," E. Ff. POWELL (*sketch, p.* 77); **291**, "*An idyll*," A. MOORE; **307**, "*Kittens*," W. R. SYMONDS.

GALLERY V. [**Illustrations, pp. 81–87.**]

313, "*Lincoln*," STUART LLOYD (*sketch, p.* 81).

317, "*The poacher's wife*," A. C. COOKE (*sketch, p.* 81).

320, "*In a studio*," IDA VERNER.

321, "'*The voice I hear this passing night.*'—*Keats*," G. HARCOURT.

322, "*A summer pageant*," T. F. DICKSEE.

Pink sunset flush on middle distance, with deep shadow in foreground.

328, "*Music*," S. MELTON FISHER. Conflict of moonbeams and lamplight. The two ladies with powdered hair wear salmon and yellow costumes (*sketch, p.* 82).

330, "*The lighthouse*," STANHOPE A. FORBES, A.

A view of Newlyn Pier, with rain-clouds darkening the low hilly background. The dull blue sea is nearly calm and at the ebb. A steamer lies alongside the quay, ready to start at the turn of the tide. The red flame of a newly kindled lighthouse lamp shows faintly against the yet strong daylight. Boat with two fishermen in the foreground, one "fish-tailing" from the stern (*sketch, p.* 83).

335, "*Portrait of a gentleman*," W. F. YEAMES, R.A.

342, "*The hostage*," J. WATSON NICOL.

Man in 18th century costume by the fire in a hut, at the door of which a Highlander watches.

343, "*The return of a prodigal*," A. BECKINGHAM (*sketch, p.* 84).

347, "*Leaving Boulogne*," EDWIN HAYES (*sketch, p.* 84).

348, "*Mrs. Derham*," HUBERT HERKOMER, R.A.

351, "*Adam Black, Esq.*," the late J. PETTIE, R.A.

353, "*Done*," W. B. WOLLEN (*sketch, p.* 85).

357, "*Hart's Lock Woods from Streatley Hill*," BRYAN HOOK (*sketch, p.* 85).

358, "*It's well to be off with the old love, Before you are on with the new*," H. STACY MARKS, R.A.

Three yellow-crested cockatoos perched on a withered branch.

368, "*Mrs. Mirrielees*," W. W. OULESS, R.A.

370, "*Mrs. Herbert Schmalz*," H. SCHMALZ.

374, "*Portrait of a lady*," JAMES SANT, R.A.

Next is Mr. Hacker's principal picture, decorative in design :—

375, "*The sleep of the gods : 'Evohe ! Ah ! Evohe ! Ah ! Pan is dead'—Mrs. E. B. Browning*," ARTHUR HACKER.

The Immortals, in Olympian *akedia*, sleep through the summer day in the rank undergrowth of a chestnut glade. Purple and pink poppies spring up through the long grass. Venus, with a garland of poppies in her hair, lies in the foreground overcome with the slumberous stillness of a Hellenic midday (*sketch, p.* 86).

383, "*T. Whittaker Bushe, Esq.*," G. C. ROBINSON.

385, "*A Study in a Sail-loft*," C. W. BARTLETT.

386, "*E. H. Palmer, Esq.*," the late J. PETTIE, R.A.

387, "*The Sicilian Sea, from Taormina*," JOHN BRETT, A.

392, "*After Waterloo*," CHARLES GOGIN (*sketch, p.* 87).

393, "*Mrs. F. Egbert Hollond*," JAMES SANT, R.A.

400, "*Convalescent*," the late CLAUDE CALTHROP (*sketch, p.* 87).

Other pictures noted are :—**315**, "*Grouse-shooting*," HEYWOOD HARDY ; **324**, "*The angels at the tomb, St. John xx.*, 12," C. HARDGRAVE ; **327**, "*Thurso Sands*," W. H. PARKINSON ; **331**, "*Innocence and guilt*," CHARLES VIGOR ; **333**, "*A lee shore*," A. HARVEY MOORE ; **334**, "*Our daily bread*," HORACE VAN RUITH ; **336**, "*Evening*," M. R. CORBET ; **337**, "*Sir Henry Parkes, G.C.M.G.*," TOM ROBERTS ; **340**, "*Venice*," F. W. JACKSON ; **345**, "*The Romsdal, Norway*," FRANK DILLON ; **349**, "*Saturday afternoon*," GUNNING KING ; **359**, "*Antonio Stradivari*," EDGAR BUNDY ; **364**, "*Chrysanthemums*," ANNIE MACKIE ; **369**, "*An easterly breeze*," J. FRASER ; **373**, "*Prayer : the church of Sta. Maria in Ara Cœli, Rome*," WILFRED THOMPSON ; **380**, "*Nun's Well, near St. David's*," H. B. WIMBUSH ; **381**, "*Lady Margaret Sackville*," H. SCHMIECHEN ; **384**, "*The end of a steeplechase*," G. D. ARMOUR ; **390**, "*The Cobb, from the Walk, Lyme Regis*," C. PETTAFOR ; **394**, "*A cosy party*," M. E. KINDON ; **399**, "*Carradale Bay*," KENNETH MACKENZIE ; **401**, "*Mrs. Baird*," N. H. J. BAIRD ; **402**, "*The end of the game*," TALBOT HUGHES.

GALLERY VI. [Illustrations pp. 88–95.]

403, "*Miss Ashby*," C. P. DOWNING (*sketch, p.* 88).

405, "*Lyndale, Devon*," YEEND KING (*sketch, p.* 89).

406, "*A chip of the old block*," PERCY R. CRAFT.

An old man teaching his young son the use of the foils.

407, "*A tit-bit*," EDWARD KING.

A young girl seated before a cottage, feeding a fox-terrier pup. Lilies, roses, and carnations in foreground.

415, "'*Wait till the clouds roll by*': *Basset pups*," sitting under red umbrella, WILLIAM H. TROOD.

417, "*Breakers among the reefs*," JOHN BRETT, A.

Rough Atlantic breakers on the coast-line near the Land's End. Lowering clouds shut off the sunlight; a strong sou'-wester drives the foam on to the dripping rocks in the foreground.

419, "*Harmony*," ARTHUR WARDLE.

A young girl, in terra-cotta robe, playing on a harp. She is charming leopards and snakes.

421, "*A Barber of Seville*," G. SHERWOOD HUNTER.

422, "*The Lady Dorothy Nevill*," FREDERICK GOODALL, R.A.

426, "*A glass of wine with Cæsar Borgia*," HON. JOHN COLLIER.

To the right Pope Alexander VI., vested in red silk, sits under the baldacchino which shows the arms of the Borghese family surmounted by the papal tiara. In the centre stands Lucrezia Borgia, a blue jewel on her forehead contrasting with the auburn of her hair. Cæsar Borgia stretches forward to fill a guest's cup from a golden wine-ewer. It is a critical juncture. The guest suspiciously withholds his glass, and doubtingly scans Lucrezia's face. Antique Venetian glass and Italian lustre ware on the table (*sketch, p.* 89)

427, "*The Ferry*," WILLIAM STOTT, OF OLDHAM.

430, "*William Williams, Esq., Painted for the Council of the Incorporated Law Society*," VAL. C. PRINSEP, A.

434, "*Corvette shortening sail to pick up a shipwrecked crew*," THOMAS SOMERSCALES.

439, "*Flowers plucked and cast aside*," HENRIETTA RAE (*sk., p.* 90).

440, "*Evening*," ROBERT NOBLE.

441, "*Portrait of a lady*," ARTHUR L. HEWLETT.

442, "*R. Dauntesey, Esq.*," G. P. JACOMB-HOOD.

444, "*Le passant*," RUPERT C. W. BUNNY.

Is it Azrael, the Angel of Death, striking a fair girl in passing; or is it Eros, the god of love?

445, "*Prince Rupert*," ERNEST CROFTS, A.

447, "*Angels entertaining the Holy Child*," MARIANNE STOKES. (*sketch, p.* 91).

449, "*The nurse*," G. P. JACOMB-HOOD.

450, "*James Sant, Esq., R.A.*," HENRY T. WELLS, R.A.

451, "*The church of the Misericordia*," *Venice*," W. LOGSDAIL.

454, "*Reconnoitring*," J. V. CHELMINSKI.

457, "*A May morning*," L. C. NIGHTINGALE (*sketch, p.* 91).

458, "*Funeral of a fisherman's child Volendam, Zuider Zee*," G. SHERWOOD HUNTER.

460, "*The May Queen*," HERBERT W. FOSTER (*sketch*, p. 94).

462, "*Market in Egypt*," JOSEPH FARQUARSON.

An open market on sea shore near Cairo; groups of Arabs, sheep, &c., in dazzling sunlight (*sketch, p.* 92).

468, "*Portrait of a lady*," SEYMOUR LUCAS, A.

469, "*The ball given by the Duchess of Richmond at Brussels 15th June*, 1815," ROBERT HILLINGFORD.

Blucher's second messenger appears at the doorway with the news of the attack by the French on the Prussian right (*sketch, p.* 95).

470, "*The army of peace*," FRANCIS W. LORING (*sketch, p.* 93).

472, "*The 79th at Waterloo*," LOCKHART BOGLE.

"During this formation, Piper Kenneth Mackay marched repeatedly round the square, outside the bayonets, playing the pibroch *Cogadh na Sith*" (*sketch, p.* 94).

473, "*An unwelcome guest*," JOSEPH CLARK.

480, "*On a Cornish Cliff*," ADRIAN STOKES (*sketch, p.* 93).

481, "*The first invasion of Rome by the Gauls: insult to Papirius*," THOMAS R. SPENCE.

The leader of the Gauls is plucking Papirius by the beard (*sketch, p.* 93).

Other pictures to be noted are :—**404**, "*Watching for stragglers*," WILLIAM STRUTT ; **408**, "*A quiet afternoon*," W. T. WHITLEY ; **410**, "*View on the canal near Gournay, Seine-et-Marne, France*," FREDERIC J. SANG ; **412**, "*Portrait of a boy*," NORMAN GARSTIN ; **420**, "*Mrs. Warren*," EDWARD PATRY ; **429**, "*The haunted mill*," W. MURPHY GRIMSHAW ; **435**, "*1 Kings XIII.*, 25, 28," P. HARLAND FISHER ; **437**, "*Hayraking*," DORA NOYES ; **438**, "*Portrait of Miss M. C.*," D. COMBA ADAMSON ; **443**, "*Seed-time*," G. NASMYTH LANGLAND ; **459**, "*Autumn shadows*," J. COUTTS-MICHIE ; and **464**, "'*Patience*': *a study near Lisbon*," ALFRED ELIAS.

GALLERY VII. [Illustrations, pp. 96-104.]

483, "*Ireland*," COLIN HUNTER, A.

484, "'*Let the toast pass, drink to the lass, I'll warrant she'll prove an excuse for a glass*,'" R. J. GORDON.

486, "'*De profundis*,'" LAURENCE SCOTT.

A mother praying at the bedside of her dying child.

491, "*The poor man's cow*," BRYAN HOOK.

492, "*The interval*," JOHN H. F. BACON (*sketch, p.* 96).

493, "*Suspense*," RICHARD H. CARTER.

A lifeboat making for a wrecked vessel in a heavy sea ; seamen on shore, young girl standing by stone wall ; fishing baskets, floats, and broken lifebelt in foreground (*sketch, p.* 96).

496, "*Whittling the time away*," WILLIAM J. LAIDLAY.

499, "*By mead and stream*," B. W. LEADER, A. (*sketch, p.* 97).

500, "*Confidences*," OWEN DALZIEL.

Young girls seated on beach recounting love affairs.

502, "*A crack shot*," CHARLES F. MARSH.

A flight of wild duck crossing a mere ; one bird brought down by a shot from a sportsman, who is standing in the reeds on the bank.

504, "*Sir Charles Tennant, Bart.*," W. W. OULESS, R.A.

505, "*Under the willows*," EDWARD H. FAHEY (*sketch, p.* 98).

513, "*Two is company*," BRYAN HOOK.

Puffins on rocks (*sketch, p.* 98).

514, "*A breakfast party*," TOM GRIFFITHS.

Girl feeding barn-fowls and ducks.

518, "*Homeward*," FRED. HALL.

Plough boy astride horse, returning from work over the fields, Plough and rooks in distance ; dog in foreground.

519, "*A Summer dinner-party*," A. CHEVALLIER TAYLER.

Mr. George Lewis entertaining friends ; the men are drinking their last glass of wine, the servants are entering with the coffee. A study in evening light and candle light (*sketch, p.* 100).

520, "'*Duke*' ; *A study of a lion*," C. E. SWAN.

521, "*An interrupted elopement*,"

A lad is shoeing a donkey by the open door of a smithy ; on donkey's back a boy is clasped round the waist by a little girl.

522, "*A medicine vendor : 'As surely as I cleanse this liquid will I cleanse your blood,'*" HORACE M. LIVENS.

524, "*Gilbert Baker, Esq., F.R.S., &c., Keeper of the Herbarium, Royal Gardens, Kew*," JOSEPH W. FORSTER (*sketch, p.* 101).

526, "*Roses and thorns*," FRED MORGAN (*sketch, p.* 101).

528, "*Morning on the common*," DAVID FARQUHARSON.

529, "*Receding tide*," JULIUS OLSSON.

530, "*Twilight gleaners returning home*," WILL. NORRIS.

532, "*Placing the guns*," JOHN CHARLTON (*sketch, p.* 103).

533, "*Miss Butler*," WILLIAM CARTER.

536, "*The missing boat in sight*," E. S. HARPER (*sketch, p.* 102).

537, "*Loch Maree*," H. W. B. DAVIS, R.A. (*sketch p.* 104).

539, "*An interesting operation*," HORACE FISHER.

A Southern woman washing a boy in a large open vessel.

543, "*Punch : a study by lamplight*," H. H. LA THANGUE.

A lady in pink costume, seated in a wicker chair, is showing a picture from the leading comic journal to another lady, in light lilac gown, who bends over smiling. At the back of sofa a third girl, draped in black lace, is asking for information.

544, "*Wayfarers*," J. S. NOBLE.

In foreground girl drawing water from well, river with craft in distance.

546, "*The boatswain's lass*," JOHN R. REID.

548, "*From sunny climes*," CHARLES J. DE LACY.

551, "*The orphans of Amsterdam*," GABRIEL NICOLET (*sk, p.* 103).

Other pictures to be noted are :—

482, "*Hildegard and Eberhard Baetz*," JOSEPH MORDECAI ; **487**, "'*Guess !*'" MAUDE GOODMAN ; **495**, "*William Paterson, Esq.*,"

E. PATRY ; **497**, "*Evening calm*," C. E. JOHNSON ; **506**, "*A silent solitude*," CHARLES STUART (*sketch p.* 99) ; **508**, "*The last furrow*," WALTER BAYES ; **509** "*In the evening glow ; Castle Ashby*," ALBERT E. BAILEY ; **510**, "*A floral toilette*," OLIVER RHYS ; **511**, "*Knitting*," H. T. SCHAFER ; **515**, "*He is but a landscape painter, and a village maiden she*," CONSTANCE E. PLIMPTON ; **516**, "*A dead-heat*," ARTHUR J. ELSLEY (*sketch, p.* 100) ; **542**, "*A slate quarry*," J. JOHNSTONE INGLIS ; **549**, "*A grouse drive*," ARCHIBALD THORBURN ; **552**, "*The evening sun*," J. CLAYTON ADAMS ; **553**, "*Dr. E. Ker Gray, LL.D., of St. George's Chapel, Mayfair*," F. MARKHAM SKIPWORTH.

GALLERY VIII. [Illustrations, pp. 105-113].

At the end of this room, facing the long corridor, is a large landscape (**589**), "*Hampshire*," painted near Christchurch, Hants. by DAVID MURRAY (*sketch, p.* 109).

555, "'*Cynthia, fair regent of the night*,'" PHIL. R. MORRIS, A. (*sketch, p.* 105).

556, "*The late T. R. Armitage, Esq., M.D., the friend of the blind*," EDWARD ARMITAGE, R.A.

557, 558, 559, "'*Quis separabit?*'" JOHN MACWHIRTER, A.

The shamrock, the rose, the thistle.

561, "*Short of water*," ALLAN J. HOOK.

563, "1793. *During the revolution in La Vendée, the Royalist women had the choice of letting their children perish with them, or of giving them up to the care of the Republicans*," T. BLAKE WIRGMAN.

In foreground a peasant woman in sabots, wearing a republican emblem, is entreating a patrician mother to part with her child. The conflict between love for the child and the horror of giving it into hands where it will be brought up as one of the people, is depicted in this and repeated in other groups.

568, "*Summer-time*," DORA NOYES (*sketch, p.* 106).

570, "*Mrs. T. Carew O'Brien*," J. J. SHANNON.

571, "*The flock-master's hope, the spring time of the year*," T. SIDNEY COOPER, R.A. (*sketch, p.* 107).

572, "*A raw recruit*," I. L. GLOAG.

576, "*Romanies*," LEGHE SUTHERS.

577, "*Mrs. J. J. Cowan and Laura*," JOHN LAVERY.

578, "*The reed cutter's lonely task*," EDWARD W. WAITE.

581, "*The winnower*," CHARLES H. MACKIE.

582, "*The fisherman's breakfast*," BERNANDES J. BLOMMERS.

583, "*A miniature dairy farm*," BRYAN HOOK.

587, "*Tess of the D'Urbervilles' ancestral home*," FRED. WHITEHEAD (*sketch p.* 108).

588, "*A meeting of creditors*," W. DENDY SADLER.

The old farmer, in the Wessex smock frock, has determined to prevent the other creditors from selling up the squire (*sketch, p.* 108).

593, "*Losing*," J. HAYNES WILLIAMS.

594. "*Belluno, Venetia*," J. AUMONIER.

595, "*Gathering Wool*," H. H. LA THANGUE.

A late afternoon study in summer-time. A young girl in an apple orchard is gathering the fragments of wool torn from the sheep's coats as they move about among the hedges, and rub themselves against the trees; she is storing the wool in a basket which she carries on her hip. In the background sheep move about among the trees.

598, "*The silver Dart*," J. CLAYTON ADAMS.

599, "*Cavaliers in hiding*," the late CLAUDE CALTHROP.

Dishevelled cavaliers hiding in barn are playing cards (*sk.*, *p.* 110).

600, "*Children of the mist*," THOMAS COOPER (*sketch*, *p.* 111).

601, "*To Gretna Green*," W. A. BREAKSPEARE.

An ardent lover is urging a young girl, seated before the fire, to elope with him. He is habited for flight, and the girl's cloak, hat, and gloves, are on a settle in readiness.

604, "'*Three little maids from school*': *Margaret, Bella, and May, daughters of J. Mackinnon, Esq.*," LOUISA STARR (*sketch*, *p.* 111).

605, "*The announcement*," JOHN H. F. BACON (*sketch*, *p.* 112).

606, "*Lancing Mill, Sussex*," J. AUMONIER (*sketch*, *p.* 112).

607, "*Fairy Tales*," CECIL W. REA.

612, "*An idle moment*," WALTER URWICK (*sketch*, *p.* 113).

614, "*Gelert*: '*The gallant hound the wolf did slay, to save Llewellyn's heir*,'" W. FRANK CALDERON (*sketch*, *p.* 113).

615, "*Henry Morton Stanley, Esq.*," DOROTHY STANLEY.

Other pictures to be noted are:—**554**, "*In the Yorkshire dales*," C. H. H. MACARTNEY; **560**, "*Miss Alys Philpott*," T. EYRE MACKLIN; **562**, "*Fairy tales*," E. SCANNELL (*sketch*, *p.* 106); **564**, "*Victoria plums*," J. MARSHALL, SEN.; **569**, "*A Derbyshire trout stream*," H. SPEED; **574**, "*A trout stream*," SIEGFRIED M. WIENS; **580**, "*Edwin Black, Esq.*," CYRUS JOHNSON; **584**, "*Portrait of a girl*," EDWARD S. SWINSON; **585**, "*A grey day on a Berkshire common*," ALBERT P. BAILEY; **586**, "*Sculpture*—decorative panel," LUIS FALERO; **591**, "*Painting*—decorative panel," LUIS FALERO; **592**, "*Near Prawle, South Devon*," WALTER J. SHAW (*sketch*, *p.* 110); **608**, "*Lattermakoo Lake and Twelve Pin Mountains, Connemara*," WILLIAM BELGRAVE.

GALLERY IX.

This gallery contains upwards of 180 pictures, of which we note the following:—

617, "*The last turn of the dice*," JOHN A. LOMAX.

619, "*The lap of luxury*," G. DENHOLM ARMOUR.

621, "*Old Molly: Irish cabin*," ANNA NORDGREN.

622, "*When the tide is out*," JOHN H. INSKIP.

626, "*Nursing the fire*," HAYNES KING.

632, "*La canzone del mietitore*," AUGUSTE STOPPOLINI.

633, "*Peaches*," EDWARD BACH.

634, "*La contessina*," JOHN FAED.

635, "*A sketch in Seville*," FRANK HIND.

638, "'*Hark, away*,'" THOMAS BLINKS.

641, "'*Spoils of opportunity*,'" E. J. GREGORY, A.

645, "*The club window*," GEORGE R. REID.

647, "*November*," WILLIAM F. HULK.

648, "*The brother's kiss*," ALICE TARRY.

650, "*Flowers of all hue*," H. FANTIN-LATOUR.

651, "*The bashful lover*," G. GOODWIN KILBURNE.

A diffident lover balances his hat at one end of a sofa; a young girl hides her embarrassment with her fan.

654, "*Portrait of a girl*," JOHN W. GODWARD.

657, "*The South Downs, looking toward Goodwood*," THOMAS O. HUME.

659, "*Among the laundresses, Andalusia*," FRANK HIND.

662, "*The brown bracken of the moor*," PARKER HAGARTY.

663, "*Satisfaction*," LAURA T. ALMA-TADEMA.

Small interior; a lady looking at her costume in a mirror.

668, "*Buddha and his disciples on the rocks at Tennenji, Japan*,' ALFRED PARSONS.

669, "'*Opportunity makes the thief*,'" ALFRED PHILLIPS.

A peasant girl having fallen asleep after dinner, a cat steals food from her bowl.

670, "*In the streets: a touch of Winter*," WALTER OSBORNE.

671, "*On the way to market—'and the floods are out*,'" ROBERT W. MACBETH, A.

676, "*Cookham Rise*," TRYTHALL ROWE.

677, "*Sea holly and shells from the Lido, Venice*," CATHERINE M. WOOD.

678, "*Somerley Moor*," DAVID MURRAY, A.R.A.

679, "*At Malvern*," VINCENT P. YGLESIAS.

680, "*Two strings*," E. BLAIR LEIGHTON.

Two lovers are seated under a Tudor doorway: a young girl retires holding the two strings of a bow.

681, "*E. Onslow Ford, Esq., A.R.A.*," J. M'LURE HAMILTON.

682, "*Confidences*," H. R. STEER.

A young girl is reading a love letter to a sympathetic old dame.

685, "*A home portrait*," EDITH SPRAGUE.

686, "*Miss Hawtayne*," ARTHUR S. COPE.

687, "*Lemons*," CATHERINE M. WOOD.

688, "*Morning lessons*," JESSICA HAYLLAR.

A study in shadows and perspective. The scene is in three rooms. In the first are azaleas in art pots; in the second, a young girl teaches a child; in the third are chairs and pictures.

689, "*Wreaths of welcome*," T. WATT CAFE.

694, "*Waifs and strays*," MARIE SEYMOUR LUCAS.

696, "*Sun, wind and sea*," E. MATTHEW HALE.

698, "*Washed ashore*," T. C. S. BENHAM.

699, "*Un mauvais sûjet*," MAUDE GOODMAN.

A girl engaged in silk embroidery laughs at the naughtiness of a pug dog that has mischievously upset her work baske

700, "*Celia*," HENRY LE JEUNE, A.R.A.

701, "*Advice gratis*," HAYNES KING.

703, "'*Gone!*'", DUDLEY HARDY.

706, "'*Where thieves break through and steal*,'" JOHN H. LOMAX.

Despair of an old man on finding his treasure chest rifled.

707, "*Sweet contentment*," WILLIAM H. TROOD.

710, "*The ladies' robing-room before an entertainment: ancient Egypt*," ARTHUR DRUMMOND.

712, "*Eventide*," COUTTS MICHIE.

714, "*The bass tray*," CHARLES HOLROYD.

722, "*Evening*," V. DE VILLE.

728, "'*We are but little children weak, Nor born to any high estate*,'" MARIE SEYMOUR LUCAS.

729, "*Onions and garlic*," CATHERINE M. WOOD.

735, "*Pursued*," ANDREW C. GOW, R.A.

743, "*Carme*," N. PRESCOTT-DAVIES.

748, "*Sitting for her portrait*," JOHN W. GODWARD.

750, "*The daily task*," DUDLEY HARDY.

753, "*G. A. Rogers, Esq.*," SEYMOUR LUCAS, A.R.A.

756, "*The dancing-lesson*," JESSICA HAYLLAR.

760, "*The last of the family*," JOHN FAED.

766, "*Storm*," ALFRED HARTLEY.

767, "*A Spanish highway*, 1812," ANDREW C. GOW, R.A.

778, "*Sir John Stainer*," GERALD E. MOIRA.

779, "*Jogging home*," FRANK P. FREYBURG.

Huntsman and hounds returning in glow of evening through a clearing in the wood.

790, "*Overhauling the nets*," HAYNES KING.

792, "*Phlox*," H. FANTIN-LATOUR.

793, "*Over the common*," W. MAINWARING PALIN.

796, "*Red Nab Sand-dunes*," W. H. PARKINSON.

GALLERY X. [Illustrations, pp. 114–124.]

The place of honour in this gallery is given to Mr. Frank Bramley's "*After fifty years*" (**815**) (*sketch, p.* 116).

798, "*His first voyage*," RALPH HEDLEY.

A boy overcome by sea-sickness is good-naturedly bantered by his older mates.

802, "*Peg of Limavaddy*," EYRE CROWE, A.R.A. (*sketch, p.* 114.)

804, "*Rosebud*," CHARLES E. STEWART.

808, "*Flint and steel*," RALPH HEDLEY (*sketch, p.* 115).

809, "*Newby Bridge, Windermere*," ALFRED EAST.

810, "*Patience*," GEORGE FLEMWELL.

811, "*November in the glen*," NIELS M. LUND (*sketch, p.* 117)

814, "*Love and Fate*," W. REYNOLDS-STEPHENS.

818, "*The artist*," MYRA E. LUXMORE.

819, "*Coming from the fair*," EDWARD KING.

An old man in a Sussex smock escorting his grandchild from the fair and helping her to carry her spoils.

820, "*Reflections*," COLIN HUNTER, A. (*sketch, p.* 118).

827, "*Game to the last*," LASLETT J. POTT.

A dying *roué* has pulled himself into sitting posture in his handsomely-appointed bed to join his friends—a company of gallants—in watching a cock-fight (*sketch, p.* 120).

828, "*The door of mercy*," ARTHUR HUGHES (*sketch, p.* 121).

829, "*For home and country*," REGINALD ARNOLD.

A page buckling on a knight's belt. The knight's wife and child look on (*sketch, p.* 120).

831, "*Girls bathing*," WILLIAM STRANG.

Two girls, one unrobed and the other partially so, are about to bathe in a mountain burn.

835, "*A Devonshire stream*," URSULA WOOD.

837, "*The golden valley*," ALFRED EAST (*sketch, p.* 121).

844, "*San Giorgio, Venice*," CLARA MONTALBA.

846, "'*Sweet blossom of spring*,'" J. HERBERT SNELL.

848, "*The Camel Corps*," LADY BUTLER (*sketch, p.* 122).

849, "*A Western Wood*," JOHN W. NORTH.

850, "*Summer afternoon at Greyfriars*," PHIL R. MORRIS, A.

851, "*Slave-market*," FRANK BRANGWYN (*sketch, p.* 123).

852, "*On Devon coast*," LESLIE THOMSON.

853, "*Summer roses*," F. MARKHAM SKIPWORTH.

A blonde and brunette are leaning out of a cottage window (*sketch p.* 123).

857, "'*Be it ever so humble, there's no place like home*,'" T. SIDNEY COOPER, R.A.

861, "*The stream: moonrise*," HERBERT DALZIEL.

862, "*Owen Evans, Esq.*," PHIL R. MORRIS, A.

863, "*Evening*," J. H. LORIMER (*sketch, p.* 124).

864, "*Lord Archibald Campbell, President of the Highland Society of London*," LOCKHART BOGLE.

866, "*Folding sheep at gloaming*," CHARLES H. MACKIE.

868, "*Pixy-led*," FRED HALL.

A child rapt in thought and wonder is being led over a waste by a band of pixies, who are dancing round a ring of mushrooms in the twilight; some of them seated upon the fungi.

869, "*Mrs. Sugden*," JAMES CHARLES.

Other pictures to be noted are:—**799**, "*Love's relenting*," ELLEN CLACY (*sketch, p.* 114); **803**, "*Grandfather's little nurse*," JAMES HAYLLAR (*sketch, p.* 115); **817**, "*Summer's sun and silent shade*," ROBERT GALLON (*sketch, p.* 117); **824**, "*Portrait of a lady*," FRANK W. W. TOPHAM (*sketch, p.* 119); **825**, "*The judgment of Paris*," JOHN WHITE (*sketch, p.* 119); **830**, "*Miss Agnes Crockett*," ALFRED HITCHENS; **833**, "*Stella*," ALICE G. GRINLING; **840**, "*Clear and Cool*," FLORENCE LENDRUM; **854**, "*In the convent garden*," ELLA M. BEDFORD; **855**, "*Babes in the wood*," WALTER HUNT; **856**, "*Clouds lingering yet*," JOSEPH KNIGHT.

GALLERY XI. [**Illustrations, pp. 124–134.**]

In a conspicuous place in this room is:—MR. SOLOMON J. SOLOMON'S "*Your Health!*" (**892**).

A gentleman (Mr. Ernest Hart) is presiding at his table; the hostess is seen smiling approval at the further end. There are several well-known personalities (see description under sketch, p. 126). Electric light, under coloured shades.

873. "*Preparing for conquest*," C. HAIGH WOOD.

Three girls in dress of early part of century are rehearsing for the reception of guests (*sketch, p.* 124).

874. "*Moorland princesses*," ELIZABETH FORBES (*sketch, p.* 125).

875. "*Ruh Afzà*," EMMA MAGNUS.

879. "*Medusa's hair*," AIMÉE G. RICHARDS.

883, "*Mrs. E. Tennyson d'Eynecourt*," T. B. KENNINGTON.

884, "*His first lesson*," HARRIETTE SUTCLIFFE.

888, "*The wedding gift*," S. E. WALLER (*sketch, p.* 125).

890, "*Lucrece*," REGINALD ARTHUR.

891, "*G. B. Wieland, Esq.*" Presentation portrait. LUKE FILDES, R.A.

893. "*Kenmare Castle on Loch Ken: early autumn,*" JAMES FAED, Junr.

894. "*The prodigal's return,*" RALPH TODD.

Grief of a prodigal on returning from abroad to find his father dead.

895. "*Sir Algernon Edward West, K.C.B.*" Presentation portrait. HUBERT HERKOMER, R.A.

896. "'*Poor are the friends of the poor,*'" JOHN R. REID. (*sketch, p.* 127).

899. "*A load of lilac,*" ARTHUR HOPKINS (*sketch p.* 127).

900. "*Turkish fishermen's huts,*" FRANK BRANGWYN.

901, "*Lady Godiva's sacrifice,*" GEORGE M'CULLOCH.

902, "*Garland day, Dorsetshire coast—A May day custom; the garlands are thrown into the sea to bring luck to the mackerel fishing,*" PHIL. R. MORRIS, A.

909, "*News from Trafalgar: 'officers killed and wounded on board Ajax,—none,'*" *vide Times, Nov.* 7, 1805, JESSIE MACGREGOR.

The girl at spinning wheel overhears a conversation from behind arras (*sketch, p.* 128).

911, "*Miss Jackson,*" MOUAT LOUDAN.

914, "*Baby's first market day,*" W. H. Y. TITCOMB.

915, "*Morning frolics,*" CONSTANCE E. PLIMPTON.

A little girl has dressed a black and white cat in a doll's frock.

917, "*Taking a mean advantage,*" JOHN A. LOMAX.

An old gentleman incapacitated by gout in the leg is compelled to submit to the will of his sons.

919, "*Between the lights,*" FLORENCE SMALL.

922, "*Trial of Joan of Arc,*" FRED. ROE.

"While the bishop was still speaking of her prayer to hear mass, Joanne was conducted to her place in front of the tribunal . . . . Her chains had been taken off, and she appeared. . . . a girl evidently very young, but with an air of perfect dignity and self-possession; she had her hair still cut round, and she wore her ordinary dress of men, no sign of her sex appearing, except that form which nature had put upon her (*sketch, p.* 129).

923, "*Evening Song,*" GEORGE CLAUSEN.

A young girl has thrown herself upon a tangled mass of flowers and weeds and is revelling in the sun and air (*sketch, p.* 130).

928, "*Circe,*" ARTHUR HACKER.

A new rendering of the eternal tragi-comedy enacted in the island Ææa. The daughter of Helios, nude and enchantingly beautiful, on the ground amid scattered rose petals, coiling up her

hair and decorating it with pearls. She is contemptuously indifferent to the admiration of her swinish worshippers, and to the homage paid her by those of Ulysses' crew who are not yet metamorphosed (*sketch, p.* 130).

929. "*Mary of Magdala—St. John xx.* 15," HERBERT SCHMALZ (*sketch, p.* 131).

932, "*The end of the shower,*" ARNESBY BROWN.

933, "*The bard,*" CAROLINE GOTCH (*sketch, p.* 132).

936, "*Milly, daughter of Mr. and Mrs. D. C. Defries,*" ETHEL WRIGHT (*sketch, p.* 133).

937, "'*It might have been*'": *Napoleon and Wellington*, 1847, F. STUART SINDICI.

Wellington and Napoleon walking arm-in-arm opposite the Horse Guards.

941, "*Maiden with the soft brown eyes,*" MADELAINE IRWIN (*sketch, p.* 132).

945, "*Eve,*" MAURICE GREIFFENHAGEN.

Eve tempted by the serpent. A colour scheme.

946, "*Sorrow and song,*" E. BLAIR LEIGHTON (*sketch, p.* 134).

947, "*Mrs. Richard Phelps,*" HUBERT HERKOMER, R.A.

948, "*Motherhood,*" CAROLINE GOTCH (*sketch, p.* 133).

Other pictures to be noted are:—

871, "*After many days,*" HENRY E. DETMOLD; **876,** "*A reverie,*" JAS. R. MIDDLETON; **878,** "*Silentia,*" FLORENCE S. KENNEDY; **880,** "*A Breton Maid,*" ELLA M. BEDFORD; **885,** "*Chrysanthemums,*" ROBERT LITTLE; **889,** "*Emblems of spring,*" MABEL G. MARSTON; **898,** "*The Cornish littoral,*" A. J. WARNE BROWNE; **905,** "*The cradle of pearl,*" W. H. MARGETSON; **906,** "*Capri, from Cape Campanella,*" J. TALMAGE WHITE; **907,** "*An interesting patient,*" W. HENRY GORE (*sketch, p.* 128); **910,** "*The missing word,*" WALTER C. HORSLEY (*sketch, p.* 129); **912,** "*An orchard,*" GRAHAM PETRIE; **913,** "*Chrysanthemums,*" ISABEL L. PERKIN; **918,** "'*There's nothing like comfort,' quoth Bryan O'Lynn,*" F. C. MULOCK; **938,** "*In the forest,*" ROBERT MEYERHEIM.

WATER COLOURS AND MINIATURES. Nos. **949–1345.**

WORKS IN BLACK AND WHITE: ETCHINGS, DRAWINGS AND ENGRAVINGS. Nos. **1346–1478.**

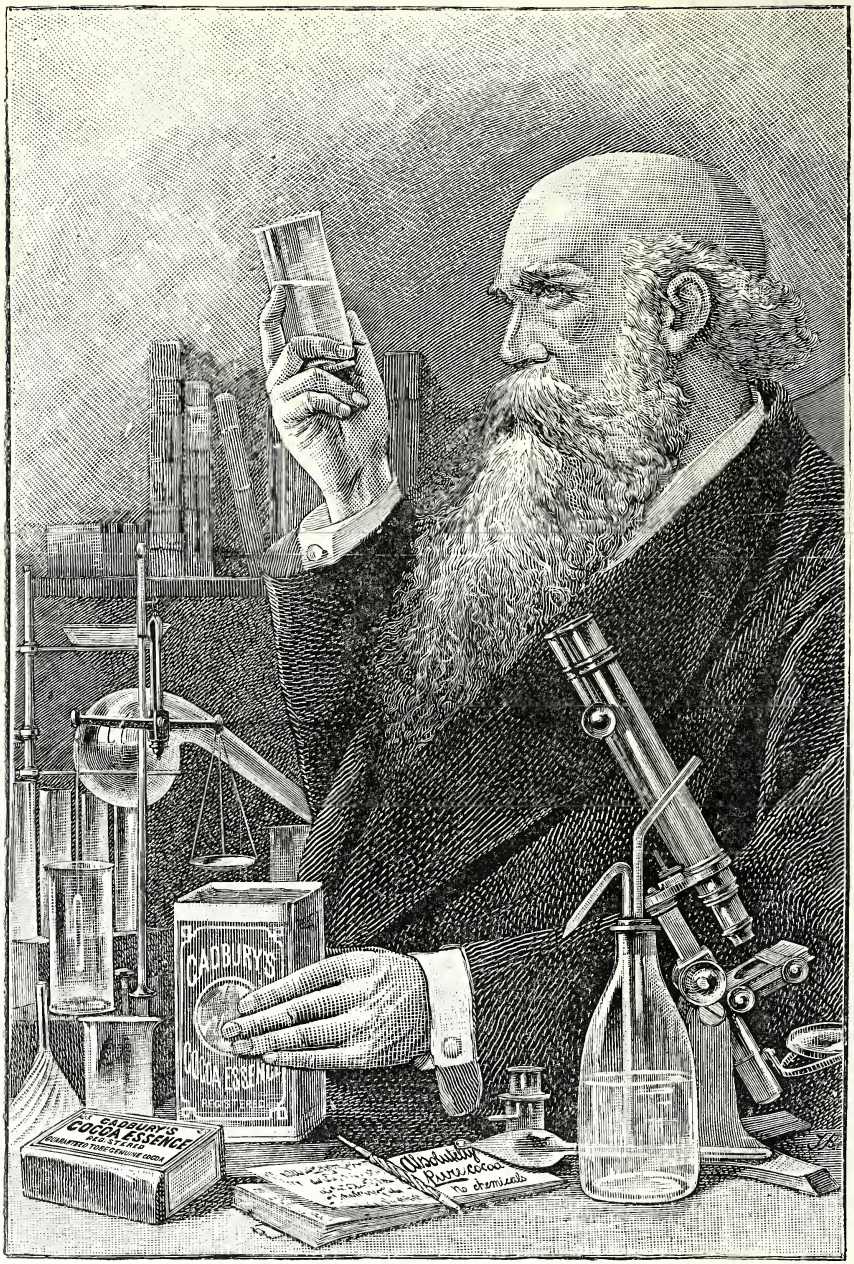
ARCHITECTURAL ROOM. Nos. **1479–1657.**

SCULPTURE. Nos. **1658–1829.**

The Huntsman's Motto—MEET and DRINK ("J.R.D.")

J.R.D. is the SCOTCH WHISKY preferred by all Connoisseurs.

JOHN ROBERTSON & SON, Dundee, and 4 Gt. Tower St., London.

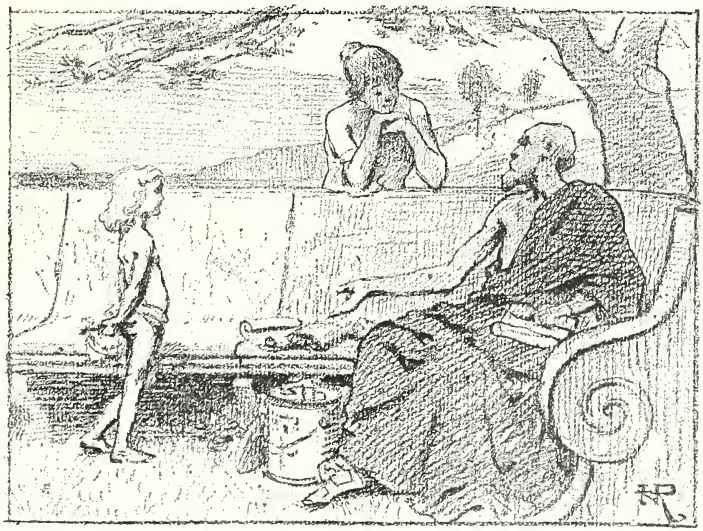


"*CADBURY'S COCOA contains in a condensed and increased form all the nourishing properties of the Cocoa bean, the proportion of flesh-forming ingredients being 21—as compared with 13—in natural Cocoa (cocoa-nibs), and the meagre proportion of 6 in the ordinary Cocoas of Commerce prepared with added Starch and Sugar. CADBURY'S COCOA is ABSOLUTELY PURE, and always alike in quality.*"—THE ANALYST.

ILLUSTRATIONS.

GALLERY I.

No. 5. "*A Moorish dance.*" 72 × 30. JOHN LAVERY.

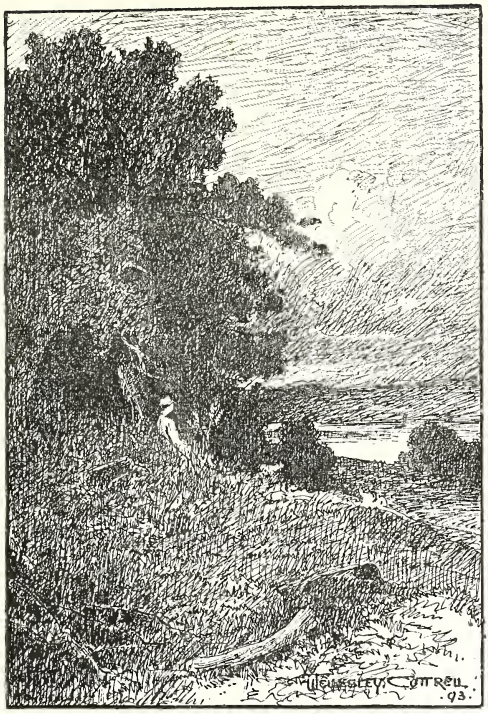


No. 9. "*Attentive listeners.*" 51 × 69. HORACE VAN RUITH.

No. 7. "*Charge of the 3rd King's Own Light Dragoons, Moodkee.*" ERNEST CROFTS, A. 36 × 62.

"With praiseworthy gallantry the 3rd Light Dragoons and the second brigade of cavalry turned the left of the Sikh army, and sweeping along the whole rear of its infantry and guns silenced for a time the latter, and put their numerous cavalry to flight."—*Sir Hugh Gough's Despatch*, 1845.

(*The copyright of this picture belongs to Messrs. Ramage & Son.*)

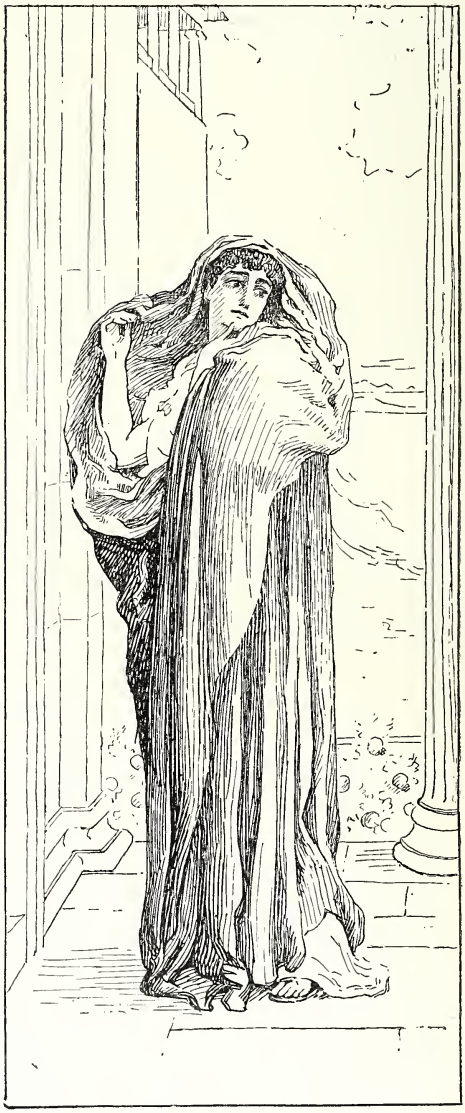


40 × 34.

No. **13.** "*A glimpse of the river Conway.*" WELLESLEY COTTRELL.

48 × 72.

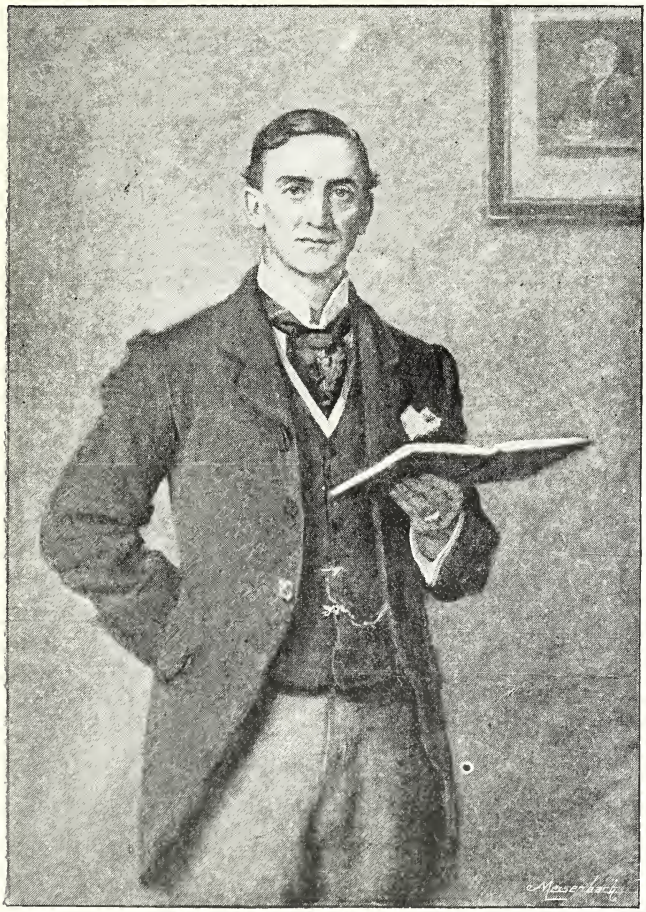
No. **17.** "*A big drink.*" JOHN T. NETTLESHIP.



63 × 27.

No. **14.** "*Farewell!*" SIR F. LEIGHTON, BART., P.R.A.

(*By permission of Messrs. Arthur Tooth & Sons, 5 & 6, Haymarket, W., the owners of the copyright, by whom a photogravure will shortly be published.*)

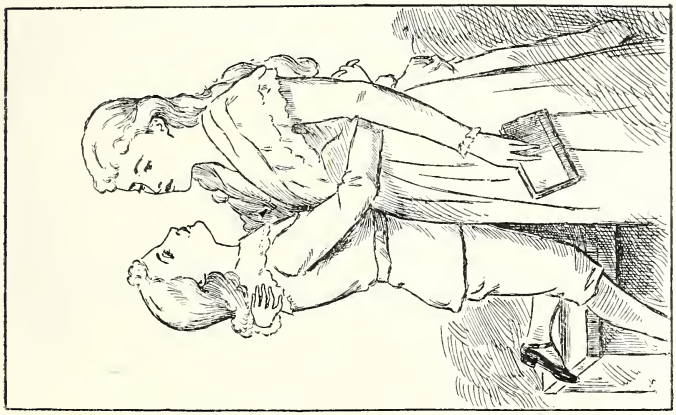


49 × 34.

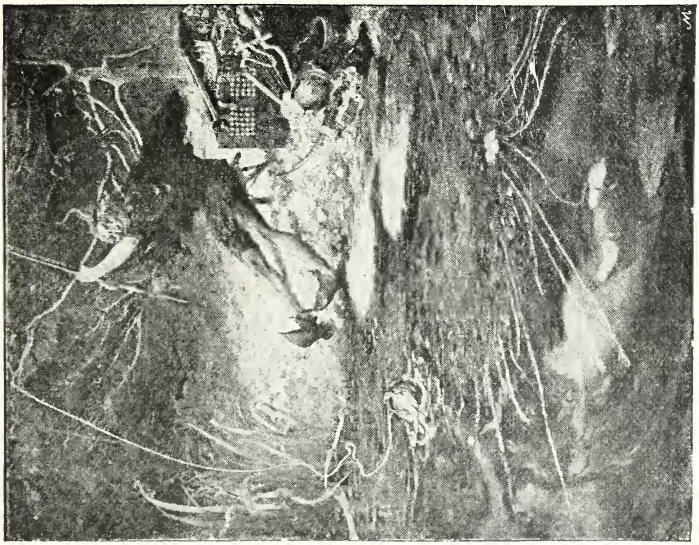
No. 18. "*John Hare, Esq.*" Sir J. E. MILLAIS, BART., R.A.

40 × 31.

No. 19. "*Music, when soft voices die, vibrates in the memory.*"—Shelley.
W. Q. ORCHARDSON, R.A.



No. 23. "*Brother and sister.*" '*Dombey and Son.*' KATE PERUGINI. 40 × 25.



No. 20. "*The red fisherman.*" J. E. CHRISTIE. 61 × 48.

50 × 78.

No. 25. "*A breezy day.*" DOUGLAS F. ROBINSON.

44 × 23.

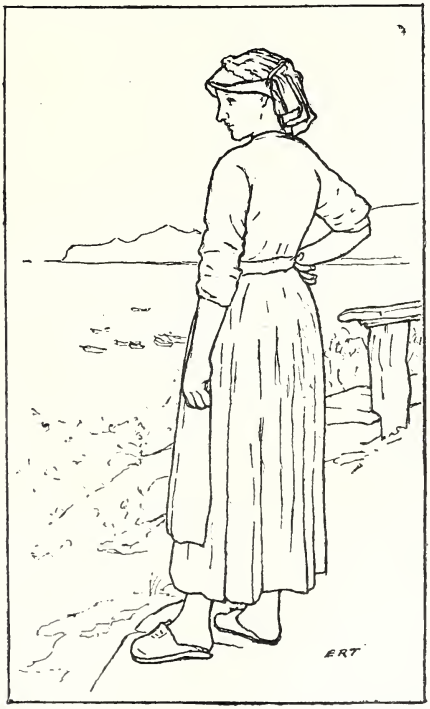
No. 27. "*Goat-girl.*" EDITH CORBET.

39 × 21.

No. 28. "*The first Communion veil.*" HENRY WOODS, A.

42 × 72.

No. 29. "*Season of mists and mellow fruitfulness.*" HENRY G. HEWITT.



42 × 26.

No. 35. "*On the look-out for her boat.*" EDWARD R. TAYLOR.

(*Copyright the property of Wm. Kenrick, Esq., M.P.*)

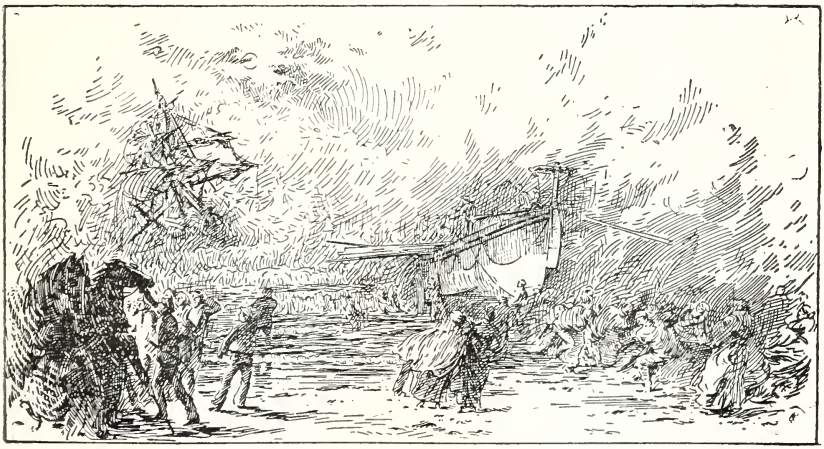
55 × 41.

No. 42. "*The girlhood of Saint Theresa.*" SIR J. E. MILLAIS, BART., R.A.

"The little girl walking forth one morning hand-in-hand with her still smaller brother, to go and seek martyrdom in the country of the Moors.—'*Middlemarch,*' *Prelude.*

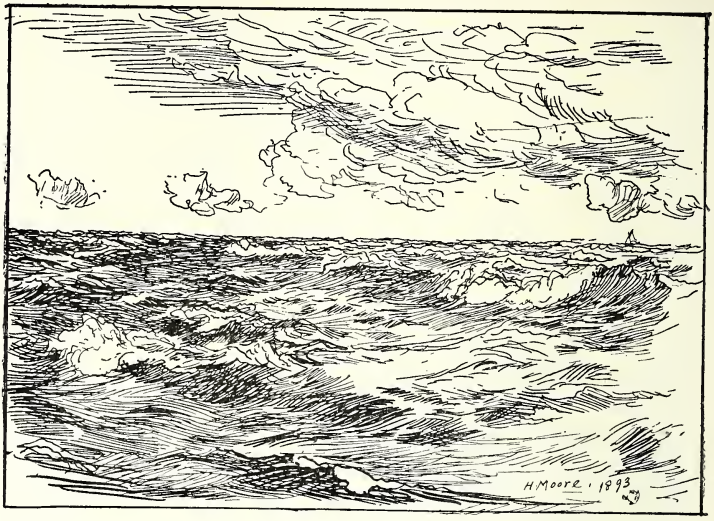
42 × 34

No. 36. "*The age of innocence.*" ROBERT W. MACBETH, A.



30 × 50.

No. 47. "*Robert and Susan to the rescue!*" W. L. WYLLIE, A.



48 × 72.

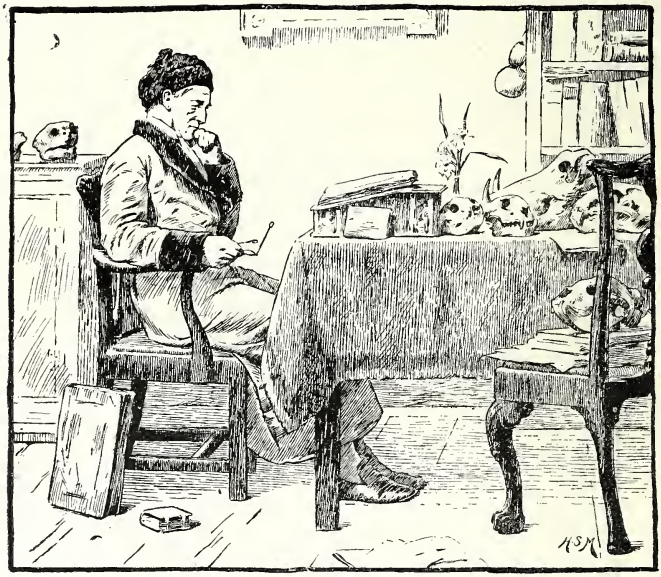
No. 51. "*After a breeze.*" HENRY MOORE, A.

GALLERY II.

50 × 34.

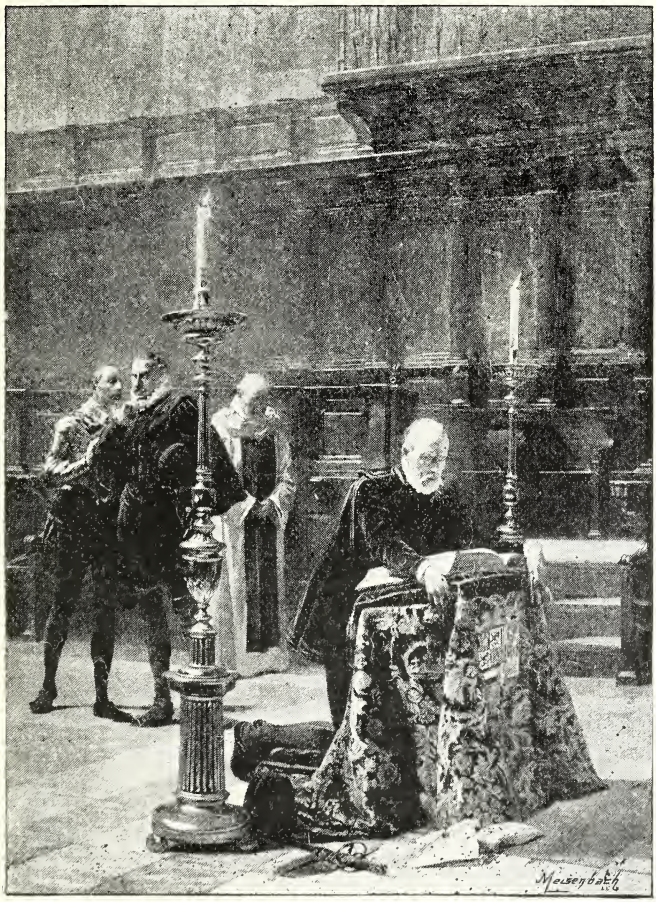
No. 56. "*For the fold.*" WILLIAM B. FORTESCUE.

No. 55. "*Gulf of Salerno.*" HAMILTON MACALLUM. 40 × 72.



22 × 19.

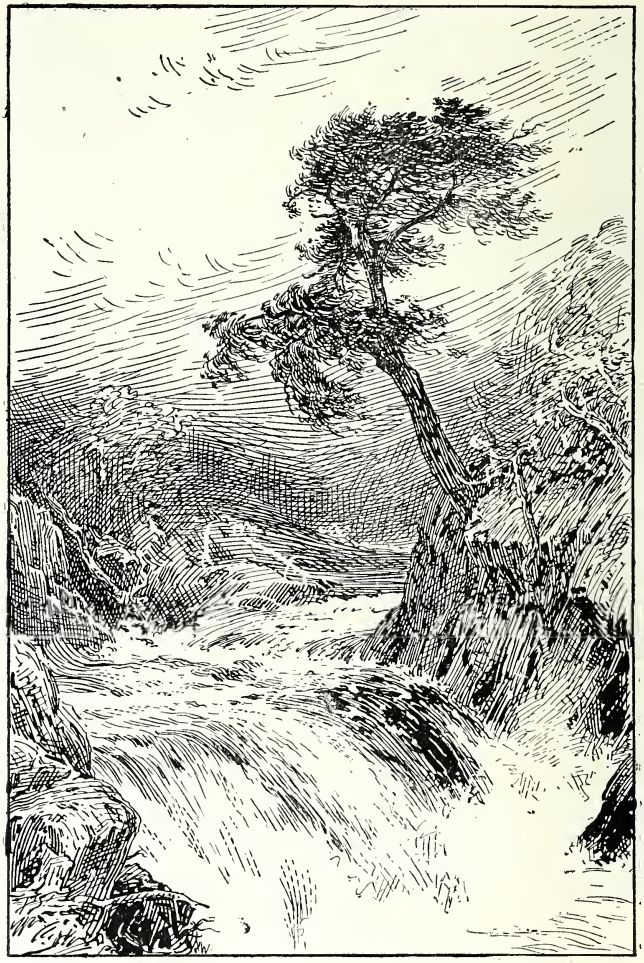
No. 58. "*Of making many books there is no end; and much study is a weariness of the flesh.*" H. STACY MARKS, R.A.



65 × 48.

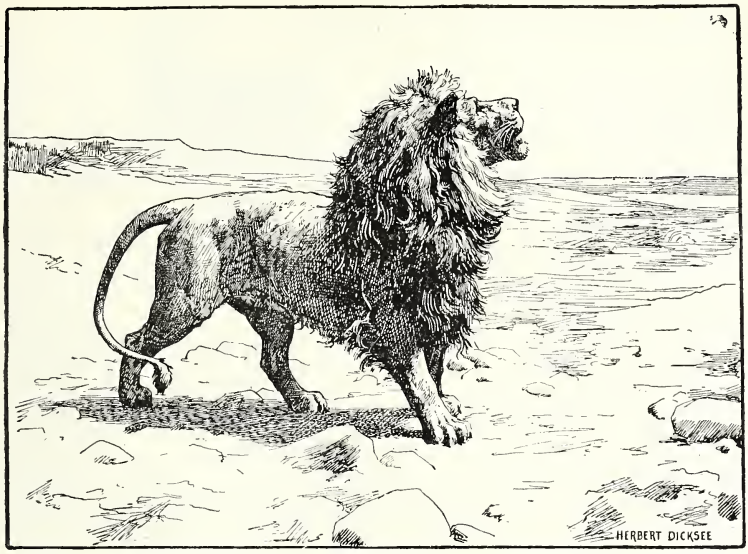
No. 69. 1588: "*News of the Spanish Armada.*" SEYMOUR LUCAS, A.

"It affected Philip so much that he shut himself up in the Escurial and no one dared to speak to him."—*Froude.*



73 × 48.

No. 77. "*A Highland storm*": 'Loud roars the wild, inconstant blast.
JOHN MACWHIRTER, A.



34 × 46.

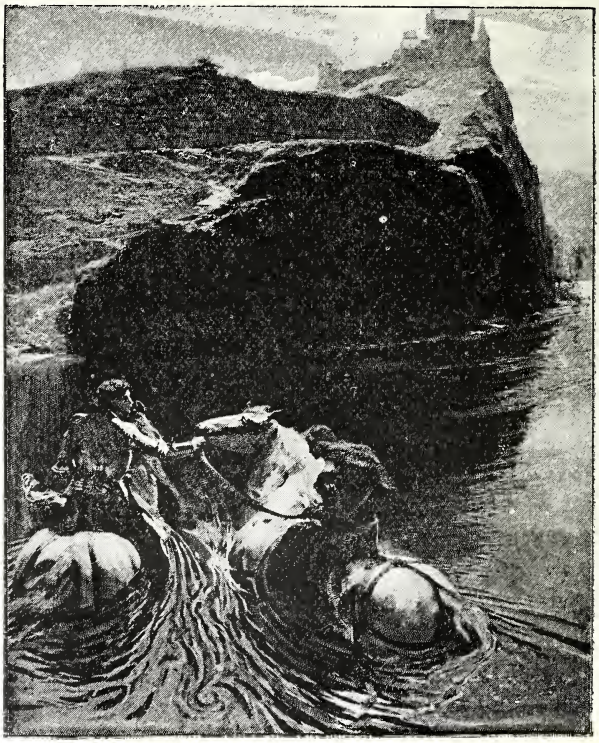
No. 71. "*Defiance.*" HERBERT DICKSEE.

30 × 25.

No. 78. "*The letter.*" JAMES SANT, R.A.

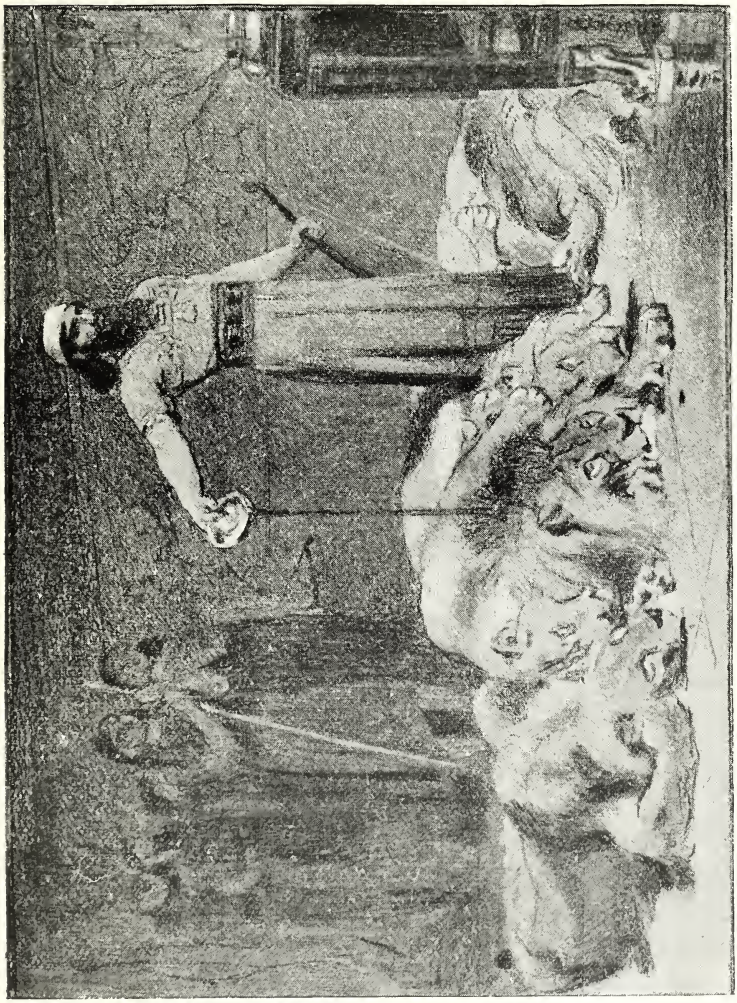
34 × 48.

No. 83. "*The new will*": 'Everything to my wife absolutely.' W. DENDY SADLER.



60 × 48.

No. 89. "*Many waters cannot quench love.*" WALTER WEST.

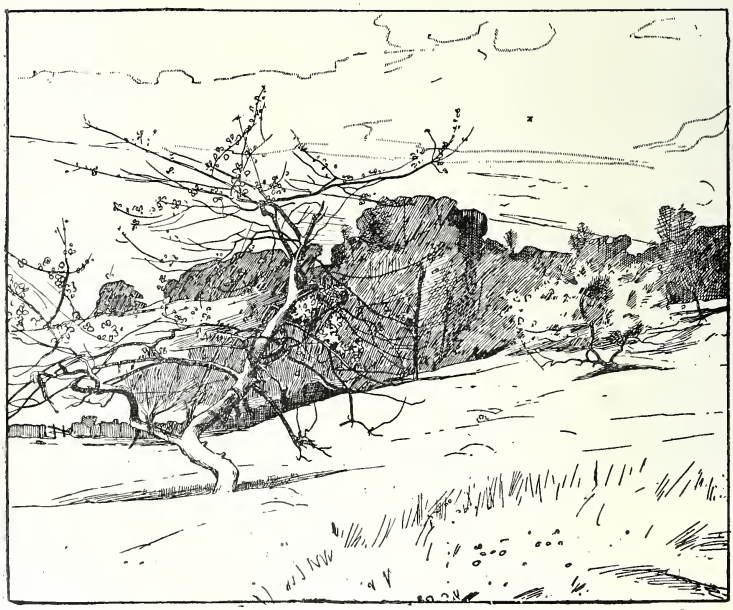


No. 87. "*The King's Libation.*" BRITON RIVIERE, R.A. 69 × 96.

"It is probable that this ceremony had to some extent a religious character. The Assyrian monarchs commonly ascribed the success of their hunting expeditions to the gods Nin (or Ninip) and Nergal; and we may well understand that a triumphant return would be accompanied by a thank-offering to the great protectors under whose auspices success had been achieved."—*Rawlinson's 'Ancient Monarchies.'*

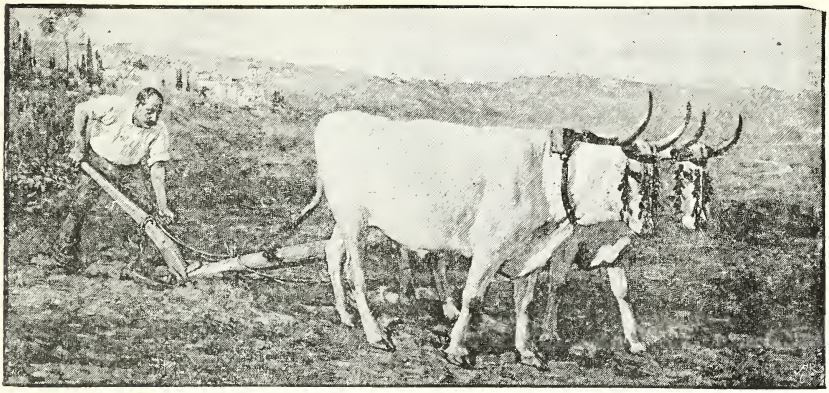
30 × 48.

No. 92. "*Faith.*" FLORA M. REID.



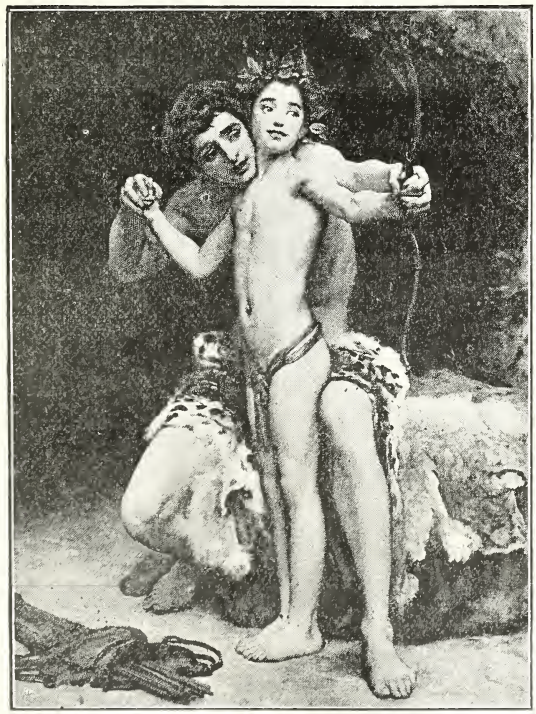
55 × 80.

No. 104. "*Spring.*" MATTHEW R. CORBET.



33 × 66.

No. 97. "*In Tuscany*": 'The heavy timber of the crooked plough.'—*Virgil.*' RALPH PEACOCK.



29 × 22.

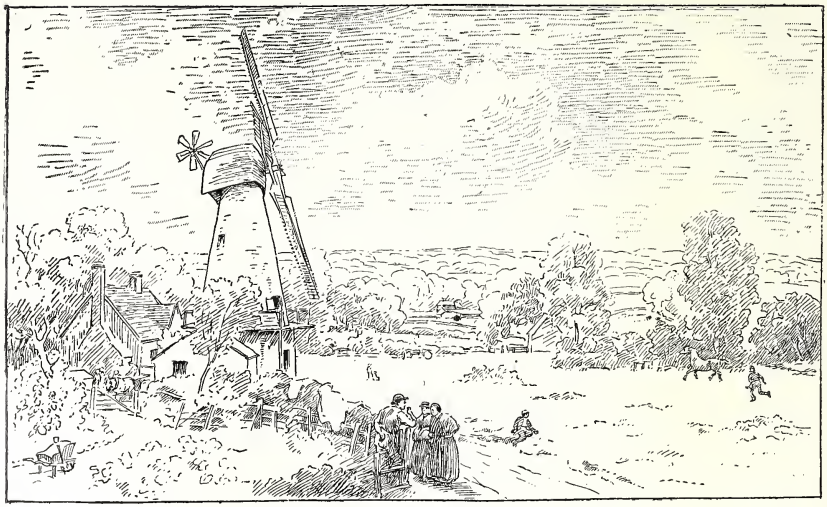
No 105. "*Hit.*" SIR F. LEIGHTON, BART., P.R.A.

(*The property of Messrs. T. Agnew and Sons.*)

26 × 19.

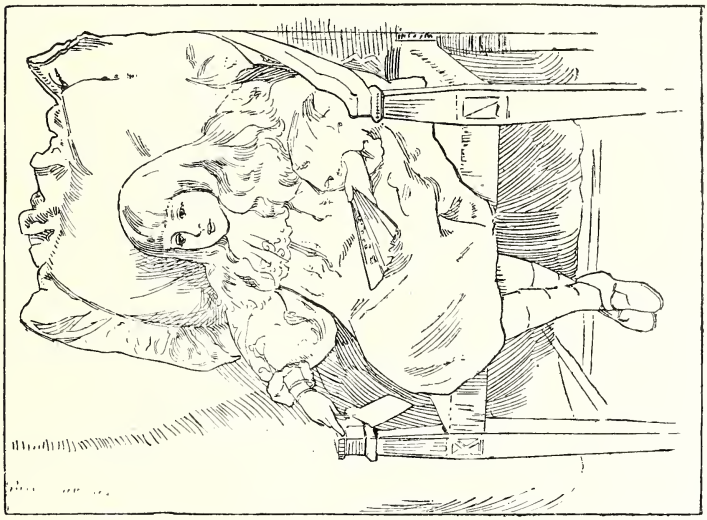
No. **112.** "*Atalanta.*" SIR F. LEIGHTON, BART., P.R.A.

GALLERY III.

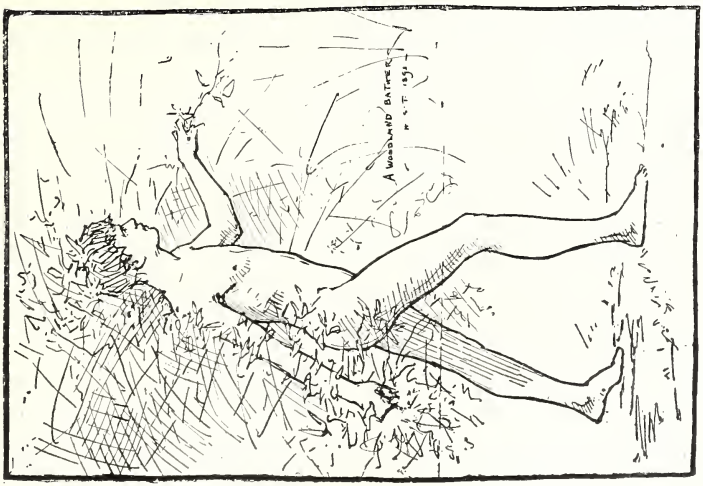


44 × 72.

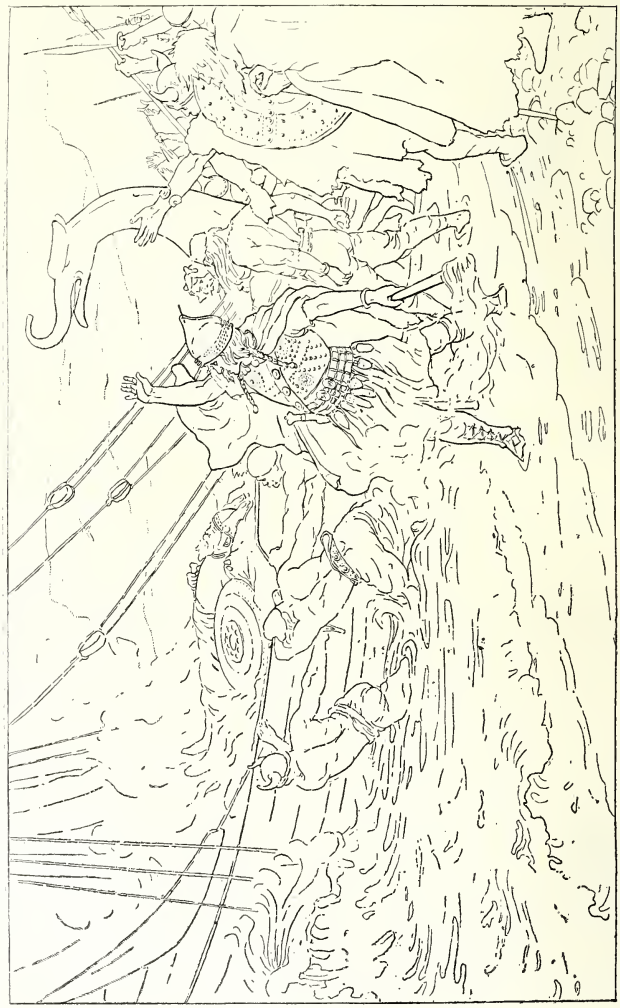
No. **124.** "*Rural England.*" JOHN E. HODGSON, R.A.



No. 118. "*Waiting for her partner.*" 44 × 34.
G. A. STOREY, A.



No. 117. "*A woodland bather.*" 59 × 33.
H. S. TUKE,



No. 131. "*The funeral of a Viking.*" FRANK DICKSEE, R.A.

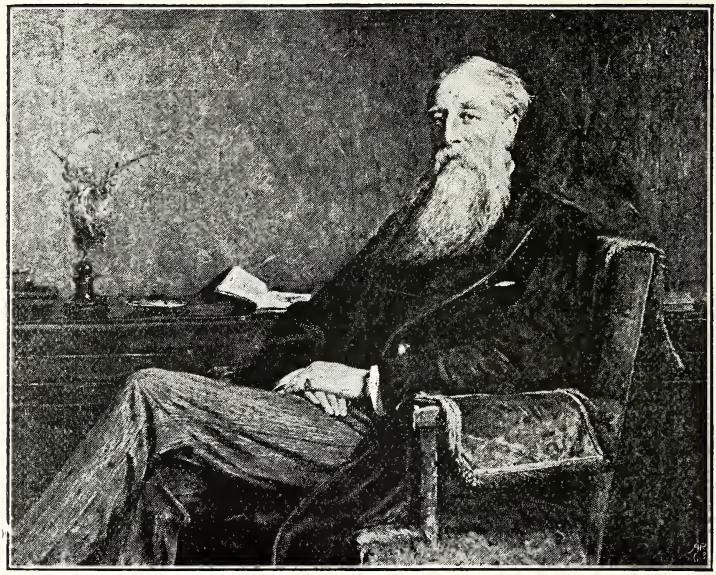
6 ft. × 10 ft.

55 × 43.

No. **126.** "*Madame Sarah Bernhardt.*" WALTER E. SPINDLER.

34 × 45.

No. **136.** "*The old hero.*" J. B. BURGESS, R.A.

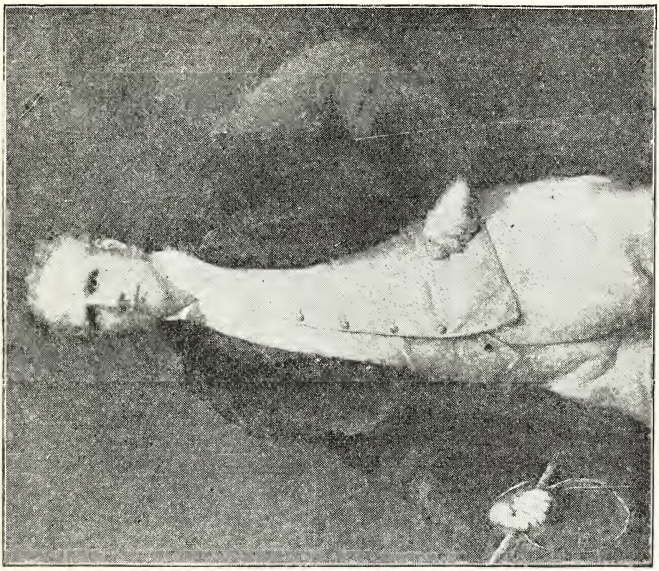


42 × 52.

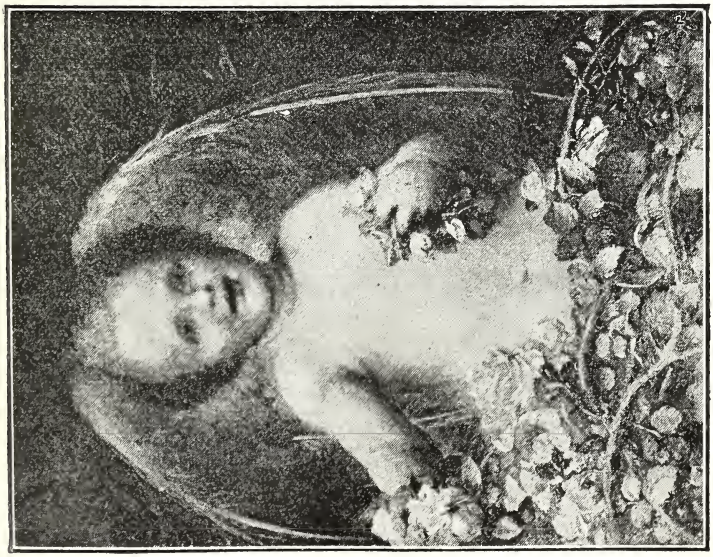
No. **143.** "*William Bunce Greenfield, Esq.*," Governor of the Bank of England. The late J. PETTIE, R.A.

15 × 36.

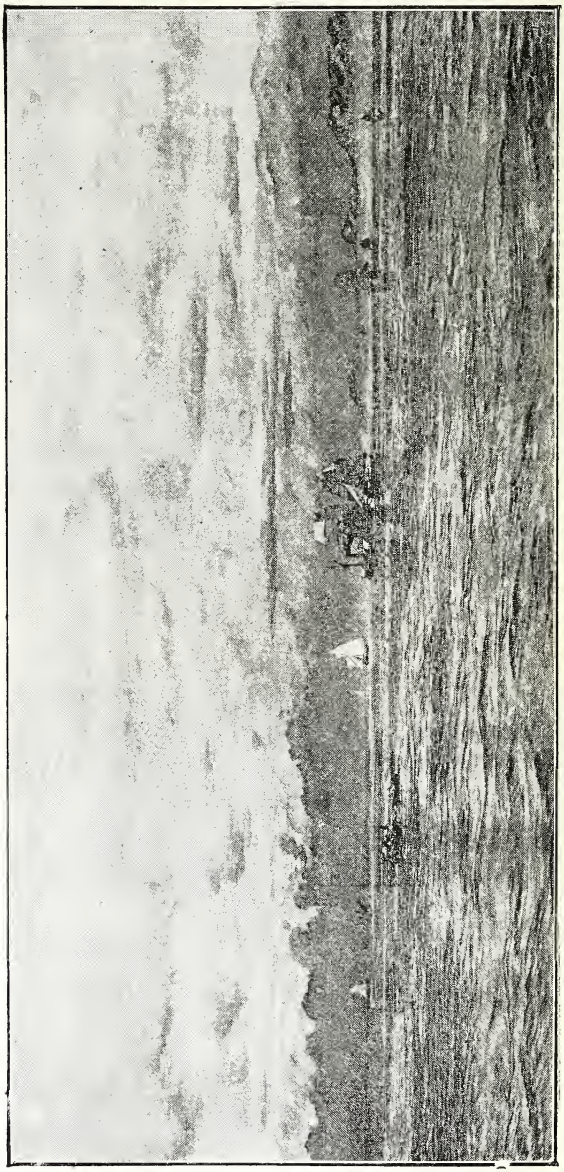
No. **141.** "*On the road to the horse fair.*" SIR JOHN GILBERT, R.A.



No. 164. "*G. H. Pember, Esq.*" W. W. Ouless, R.A. 50 × 40.

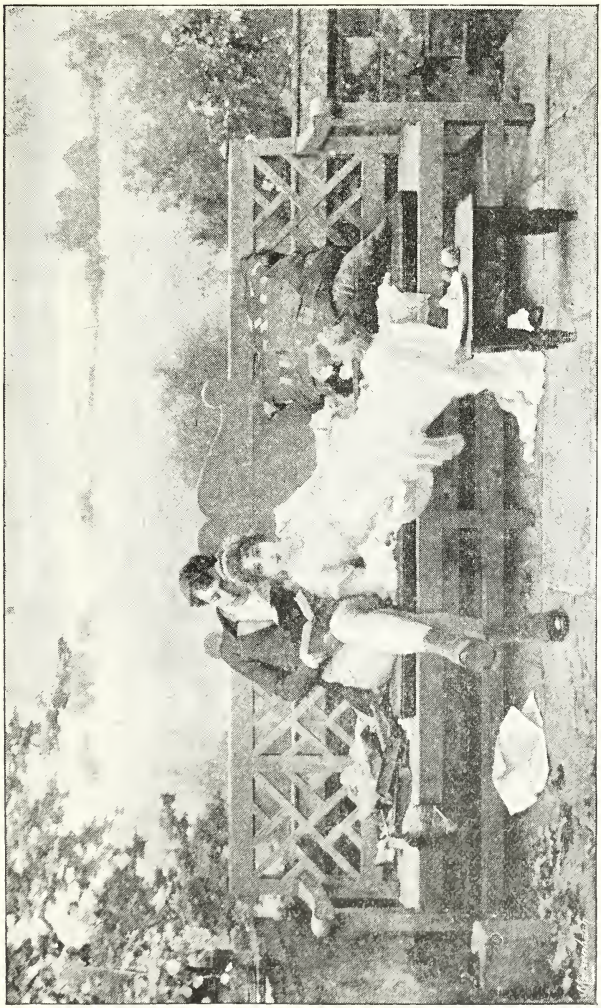


No. 148. "*Promise.*" G. F. Watts, R.A. 26 × 21.



42 × 84.

No. 153.] "*Pearly Summer.*" JOHN BRETT, A.



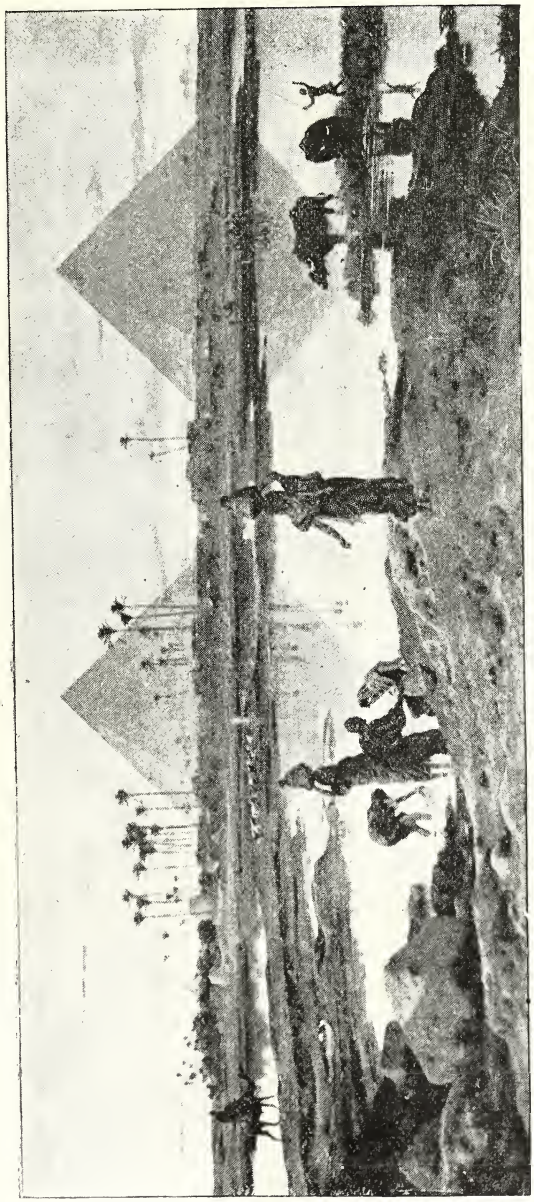
36 × 60.

No. 158. "*A honeymoon.*" MARCUS STONE, R.A.

(By permission of Mr. Arthur Lucas, Publisher, Bond Street, W., the owner of the copyright.)

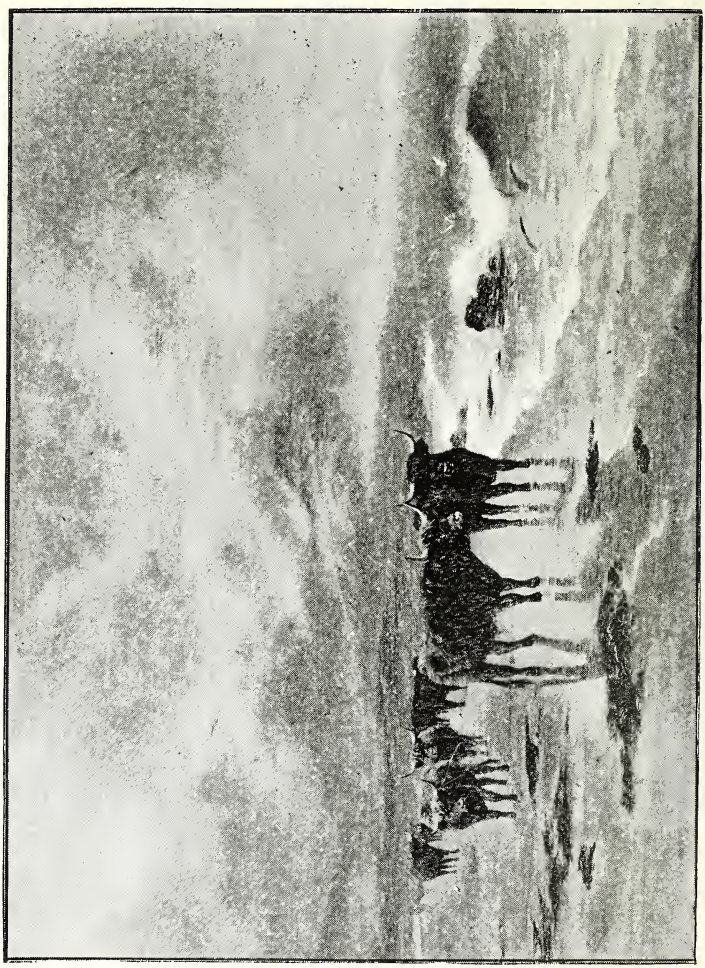
56 × 52.

No. **159.** "*Rizpah.*" SIR F. LEIGHTON, BART., P.R.A.



No. 168. "*The water of the Nile.*" FREDERICK GOODALL, R.A.

52 × 120.



No. **174.** "*Summer mists.*" PETER GRAHAM, R.A. 54 × 72.

(The copyright is the property of Messrs. Thos. Agnew and Sons, Old Bond Street, W.)

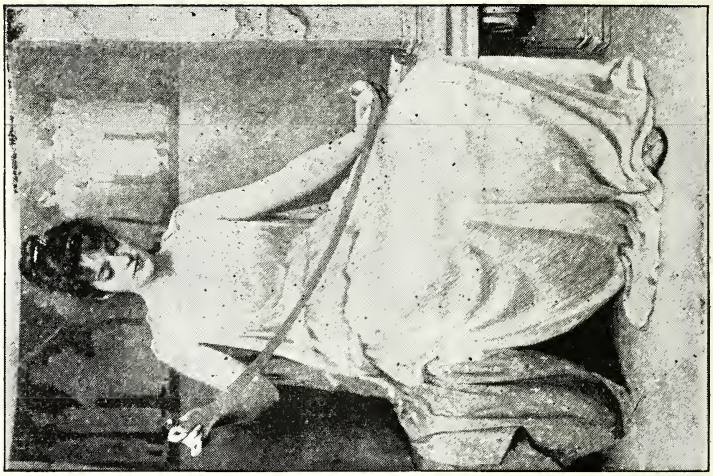
34 × 34

No. 178. "*L'adieu de Marie Stuart.*" W. P. FRITH, R.A.

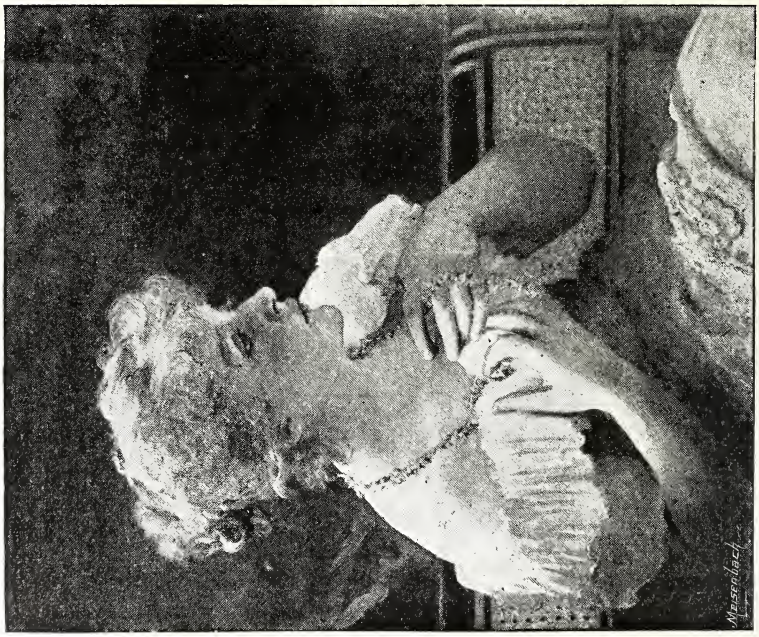
"Adieu, charmant pays de France
Que je dois tant chérir!
Berceau de mon heureuse enfance,
Adieu! te quitter c'est mourir."—*Béranger.*

26 × 36.

No. 179. "*Court and courtiers: patio, Casa del Marques Vivot, Palma, Mallorca.*" W. F. YEAMES, R.A.



No. **183.** "*Neæra reading a letter from Tibullus.*" 60 × 40.
HENRY J. HUDSON.



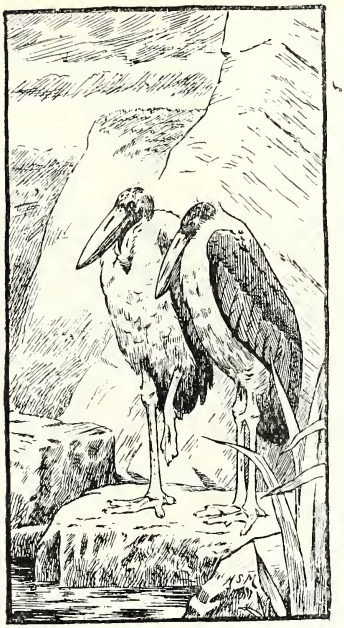
No. **180.** "*The mirror.*" JAMES SANT, R.A. 30 × 25.

30 × 22.

No. 185. "*Portrait of a lady.*" LUKE FILDES, R.A.

No. **193**. "*The Duke in Spain.*" ANDREW C. GOW, R.A. 24 × 36.

"Local information is the safeguard of the general."—*Wellington's Despatches.*



26 × 13.

No. **192.** "*Darby and Joan.*"
H. STACY MARKS, R.A.

28 × 36.

No. **199.** "*Chloe*": 'Dulces docta modos et citharæ sciens.' E. J. POYNTER, R.A.

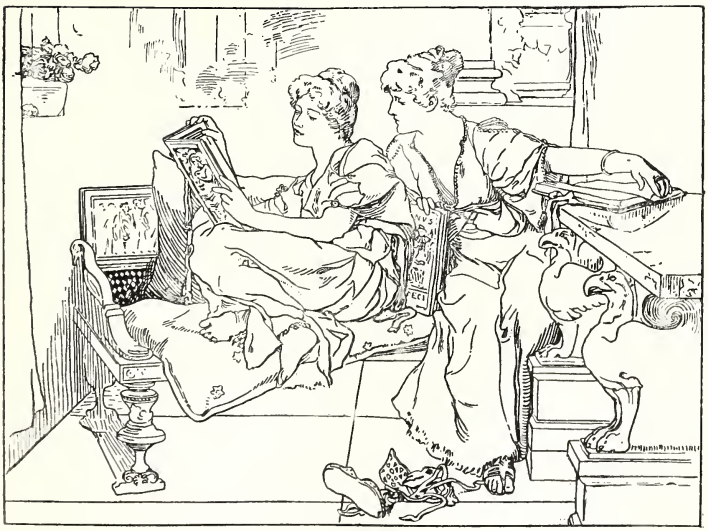
(*The copyright is the property of Messrs. Agnew & Sons, Old Bond Street, W.*)

68 × 102.

No. 210. "*Elizabeth Woodville, widow of Edward IV., parting with her younger son, the Duke of York.*" PHILIP H. CALDERON, R.A.

27 × 15.

No. **218.** "*Endymion.*" G. F. WATTS, R.A.



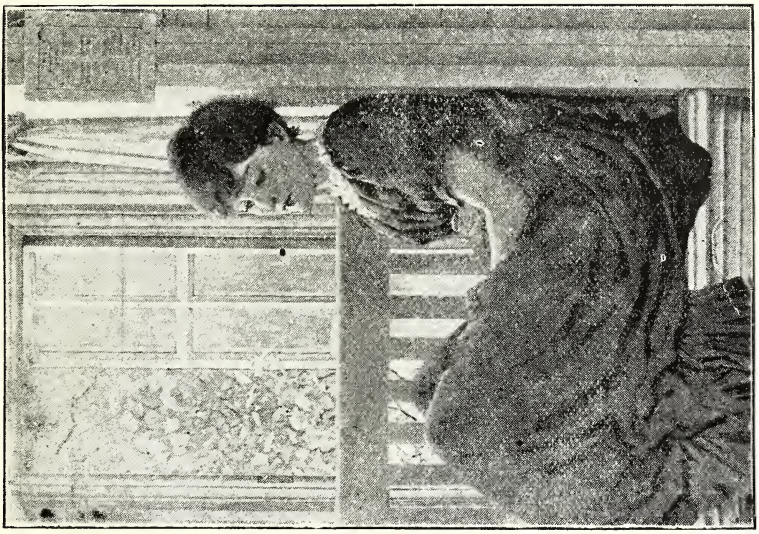
18 × 24.

No. **219.** "*Comparisons.*" L. ALMA-TADEMA, R.A.

(*By permission of Mr. Stephen Gooden, 57, Pall Mall, S.W., owner of the copyright.*)

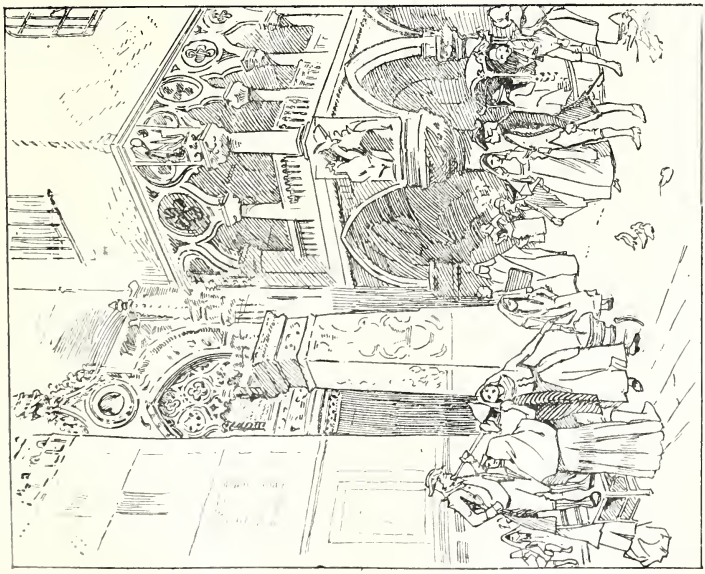
44 × 34.

No 227. "*Lady Blomfield.*" HENRY T. WELLS, R.A.



No. 225. "*Barbara.*" G. D. LESLIE, R.A. 22 × 15.

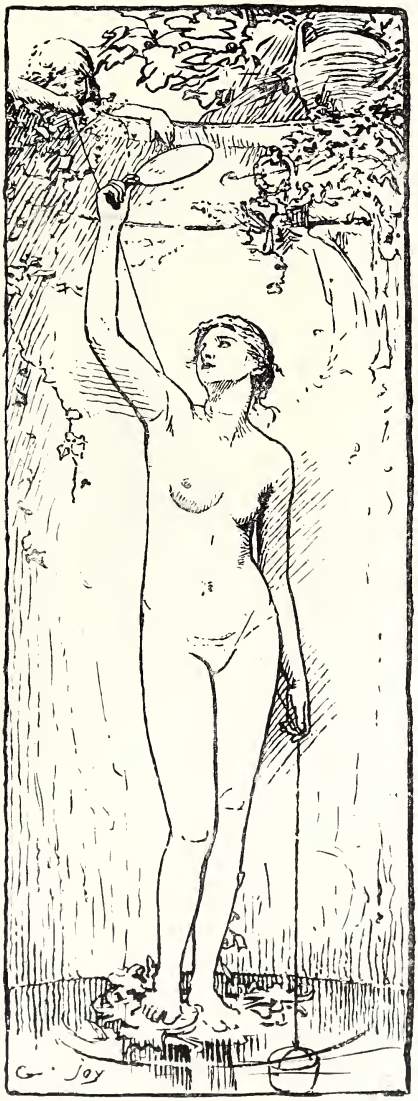
GALLERY IV.



No. 233. "*In the Piazzetta: eighteenth century.*" WILLIAM LOGSDAIL. 60 × 48.

48 × 72.

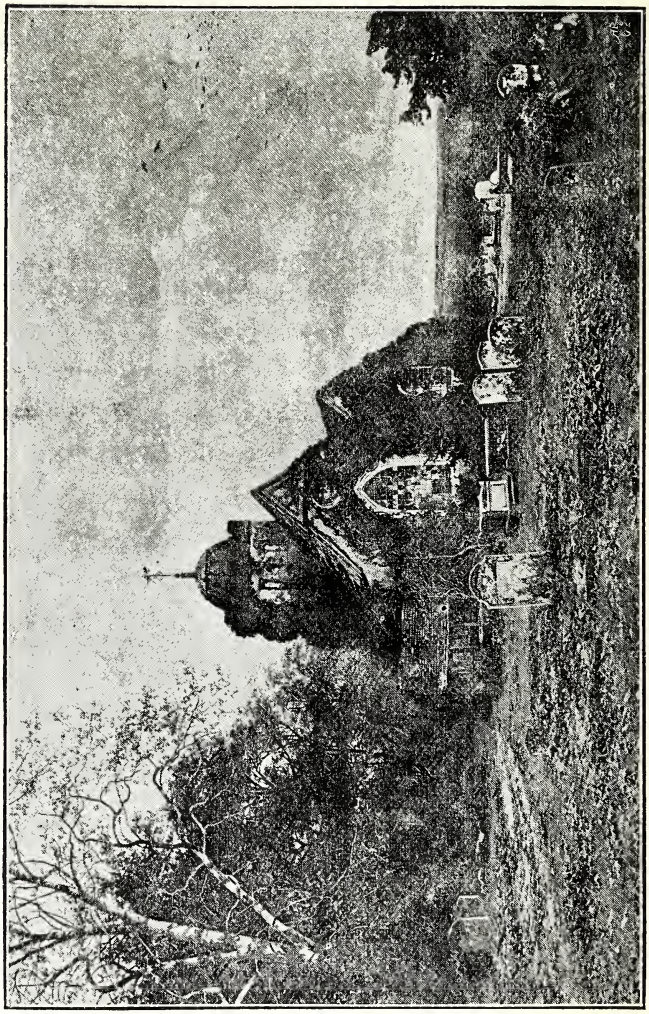
No. **246.** "*Hove-to for a pilot.*" HENRY MOORE, A.



100 × 41.

No. 248. "*Truth.*" GEORGE W. JOY.

"A little child, having lowered her bucket into an old and disused well, was surprised to see, therein standing, the very Goddess of Truth herself; who, having shown her her face in a glass, and filled her bucket with sweet water from her well—straightway vanished."



No. 252. "*An old country church*": 'with ivy mantle clad.' B. W. LEADER, A. 48 × 72.

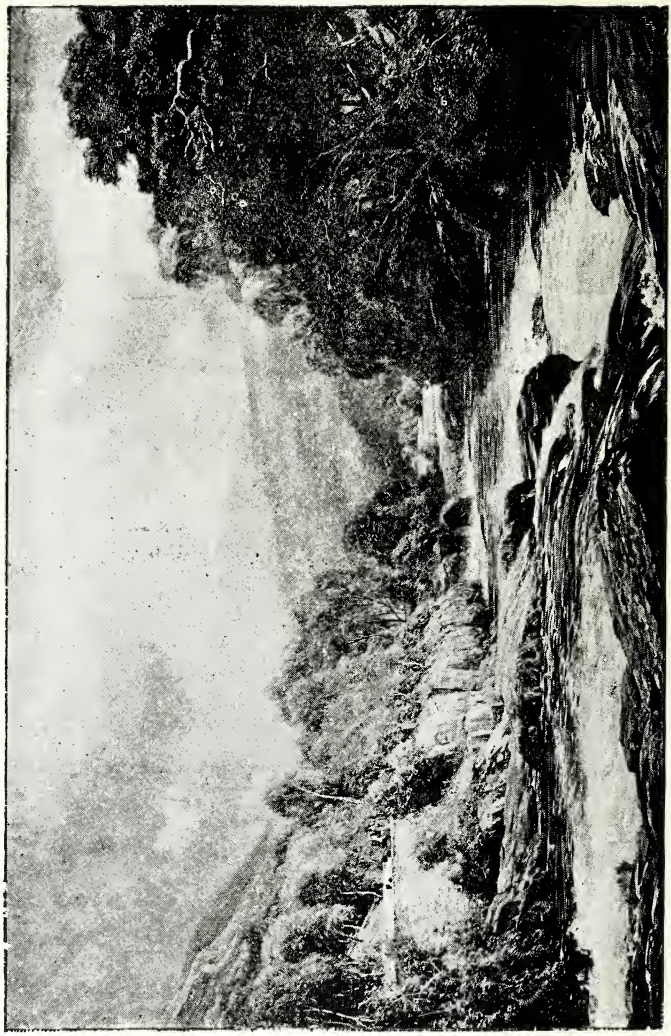
(*The copyright of this picture is the property of Messrs. Thomas Agnew & Sons, Old Bond Street, W.*)

35 × 28.

No. **262.** "*Pandora.*" C. E. PERUGINI.

30 × 50.

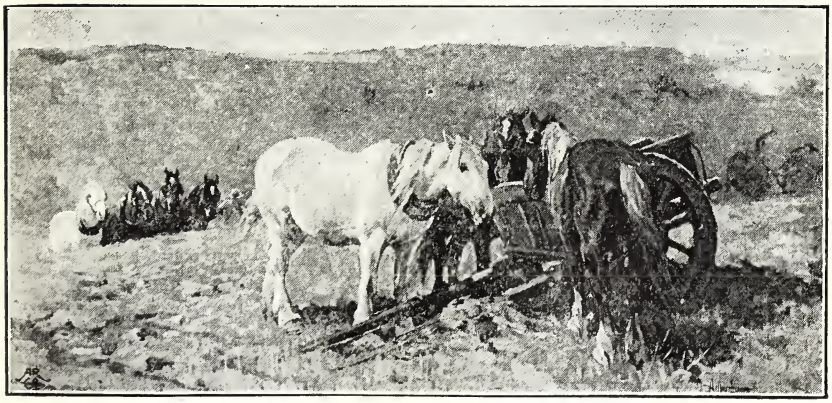
No. **267.** "*Summer flowers,*": 'It seemed as if the day were one sent from beyond the skies.' CHARLIE W. WYLLIE.



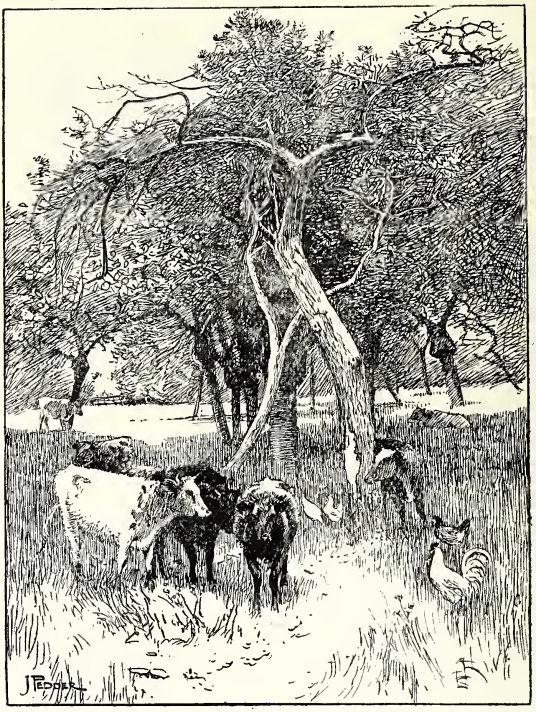
No. **264.** "*Sunshine and shower.*" C. E. JOHNSON. 46 × 71.

64 × 40.

No. 268. "*The vision at the martyr's well.*" GEORGE H. BOUGHTON, A.

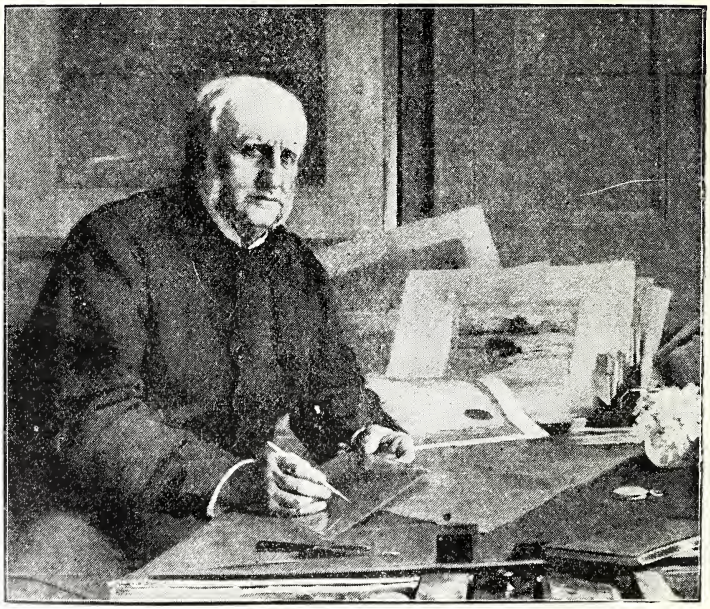


No. 269. *An autumn morning.* ARTHUR LEMON.



45 × 34.

No. **265.** "*In the orchard.*" JOHN PEDDER.



36 × 48.

No. **278.** "*F. Seymour Haden, Esq., President of the Royal Society of Painter-Etchers.*" G. P. JACOMB-HOOD.

36 × 48.

No. 279. "*The child Handel.*" MARGARET I. DICKSEE.

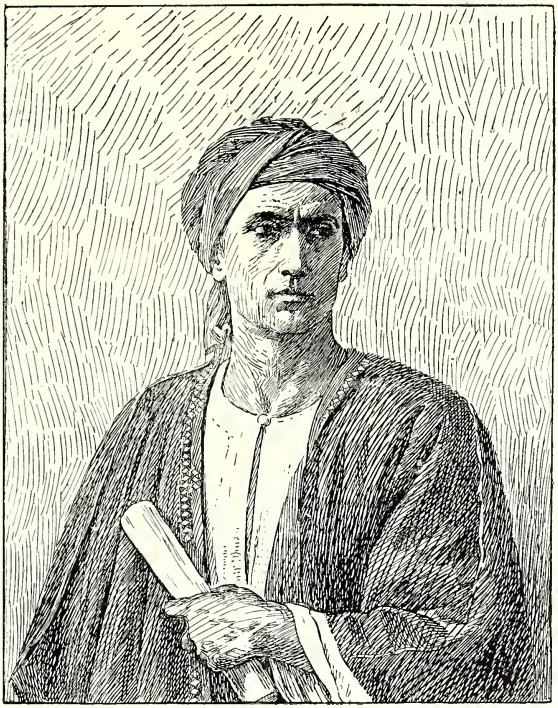
"Handel's father, objecting to his son's absorbing devotion to music, forbade his following his bent, and banished all musical instruments to an attic, where, however, the little musician discovered them, and, under cover of night, resumed his beloved pursuit. The sounds thus produced, and the flitting of the little white-clad figure, started the notion that the house was haunted, until the truth was revealed."

20 × 16.

No. 281. "*Waiting for the artist.*" E. FFOLLIOTT POWELL.

No. 292. "*One o'clock, two o'clock.*" 44 × 28.
W. CAVE DAY.

No. 286. "*Miss Jenny.*" G. A. STOREY, A. 36 × 28.

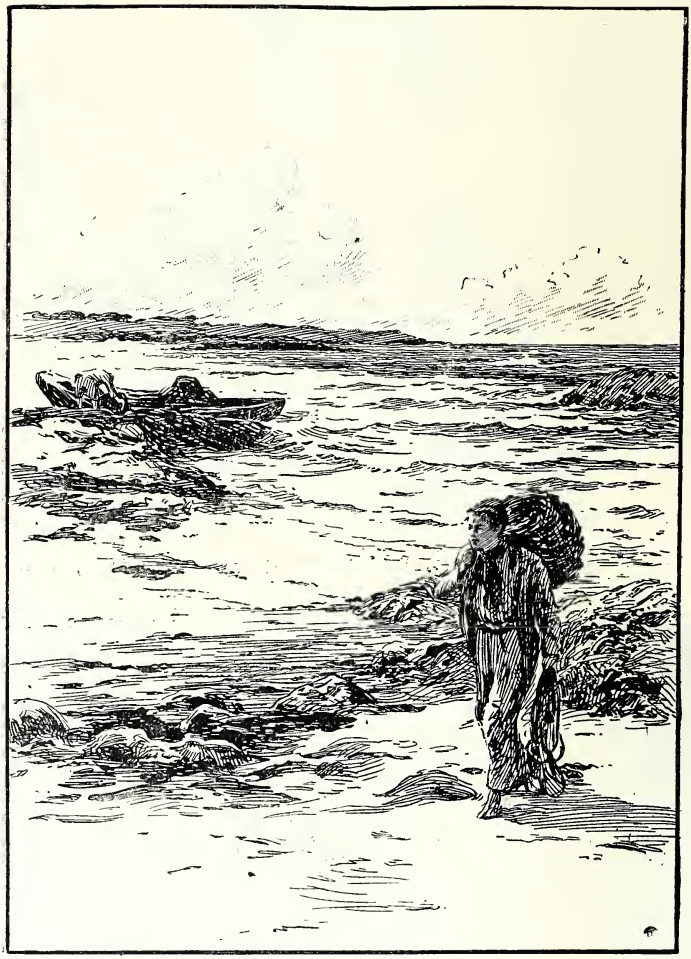


53 × 26.

No. **297.** "*A Moslem doctrinaire.*" EDWARD ARMITAGE, R.A.

54 × 72.

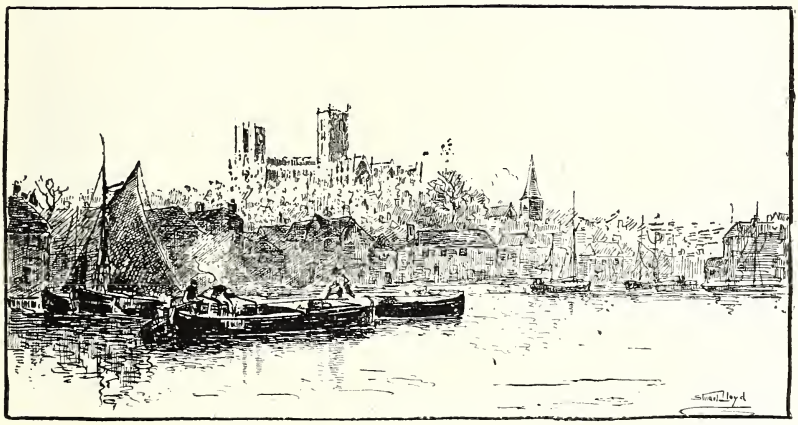
No. **305.** "*I was a stranger, and ye took Me in.*" DORA NOYES.



40 X 27.

No. 312. "*Lobster-fishers.*" COLIN HUNTER, A.

GALLERY V.

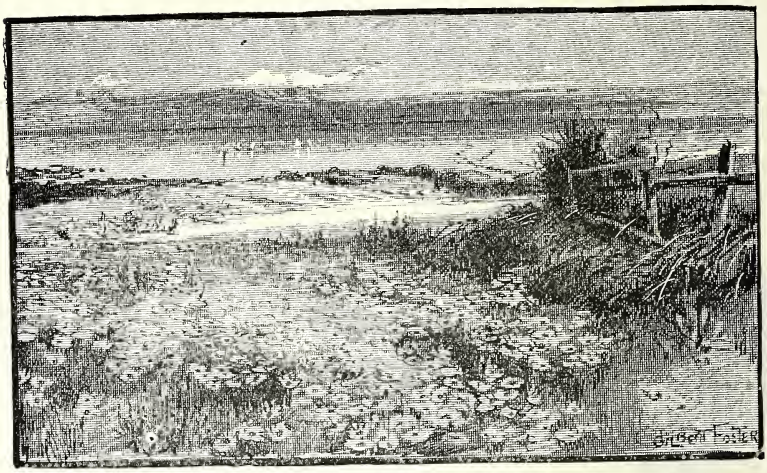


40 × 72.

No. 313. "*Lincoln.*" STUART LLOYD.

43 × 60.

No. 317. "*The poacher's wife.*" ARTHUR C. COOKE.

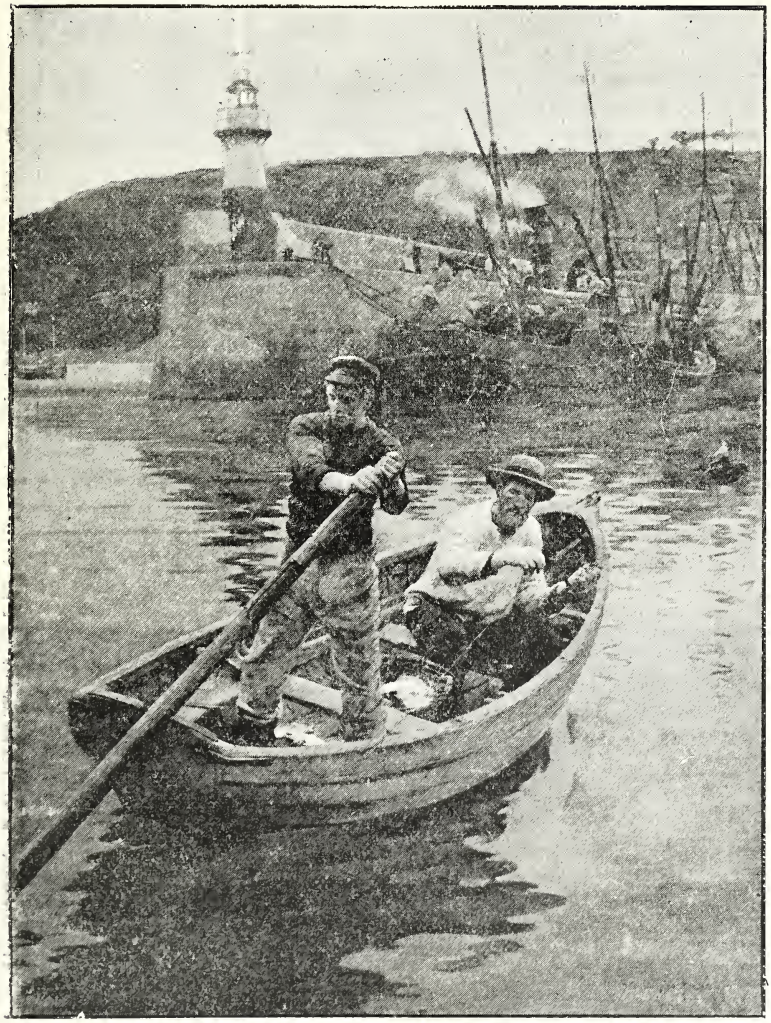


42 × 72.

No. 322. "*A summer pageant.*" GILBERT FOSTER.

60 × 84.

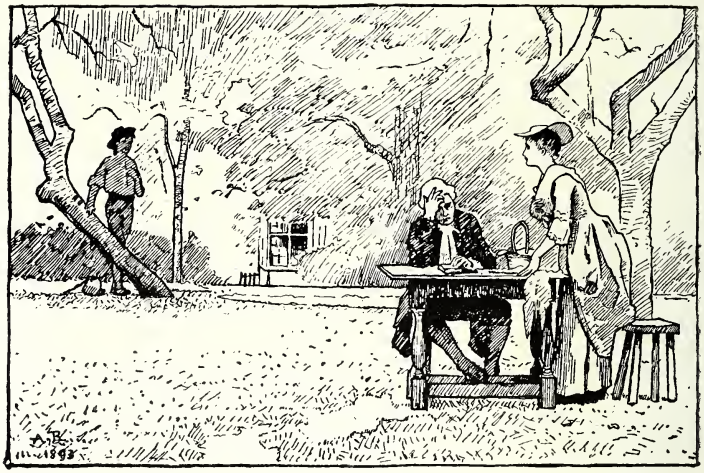
No. 328. "*Music*": 'Soft stillness and the night become the touches of sweet harmony.' S. MELTON FISHER.



84 × 62.

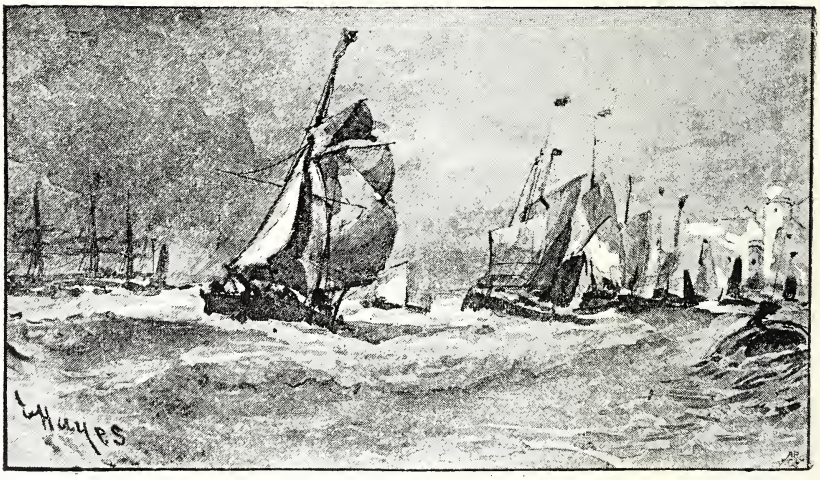
No. 330. "*The lighthouse.*" STANHOPE A. FORBES, A.

(*The property of the Corporation of Manchester.*)



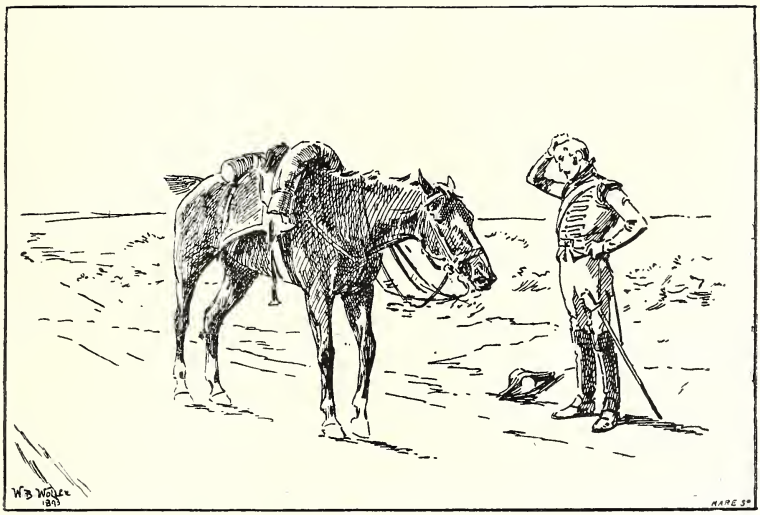
28 × 42.

No. 343. "*The return of a prodigal.*" ARTHUR BECKINGHAM.



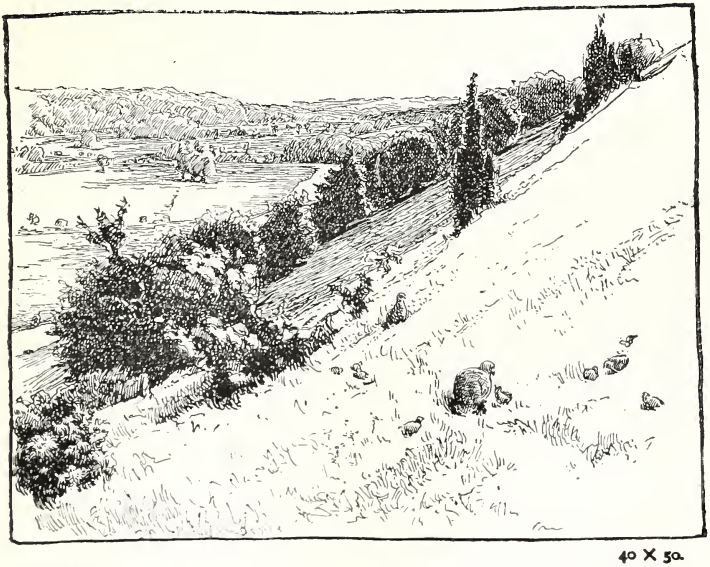
34 × 50.

No. 347. "*French fishing fleet leaving Boulogne harbour.*" EDWIN HAYES.



34 X 50.

No. 353. "*Done.*" W. B. WOLLEN.



40 X 50.

No. 357. "*Hart's Lock Woods, from Streatley Hill.*" BRYAN HOOK.

45 × 95.

No. 375. "*The sleep of the gods*": 'Evohe! ah! evohe! Ah! Pan is dead.'—*Mrs. E. B. Browning.*

ARTHUR HACKER.

30 × 54.

No. 392. "*After Waterloo.*" CHARLES GOGIN.

56 × 39.

No. 400. "*Convalescent.*" The late CLAUDE CALTHROP.

GALLERY VI.

46 × 28.

No. **403.** "*Miss Ashby.*" C. P. Downing.

62 × 87.

No. **405.** "*Lyndale, Devon.*" YEEND KING.

72 × 88.

No. **426.** "*A glass of wine with Cæsar Borgia.*" HON. JOHN COLLIER.

72 × 38.

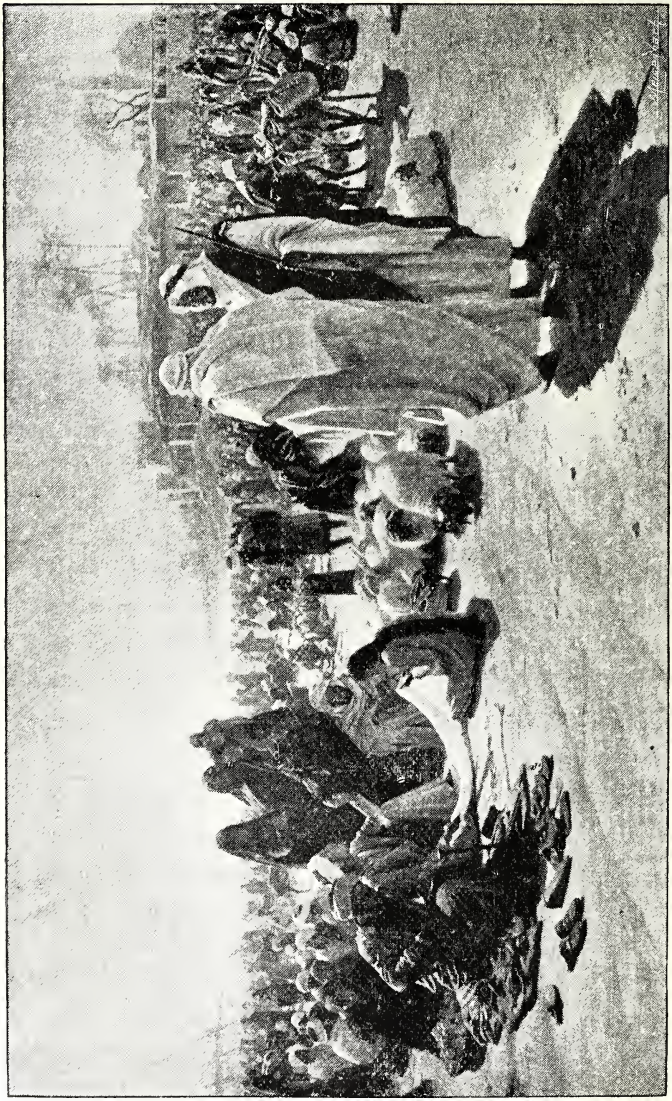
No **439.** "*Flowers plucked and cast aside.*" HENRIETTA RAE.

56 × 68.

No. 447 "*Angels entertaining the Holy Child.*" MARIANNE STOKES.

54 × 32.

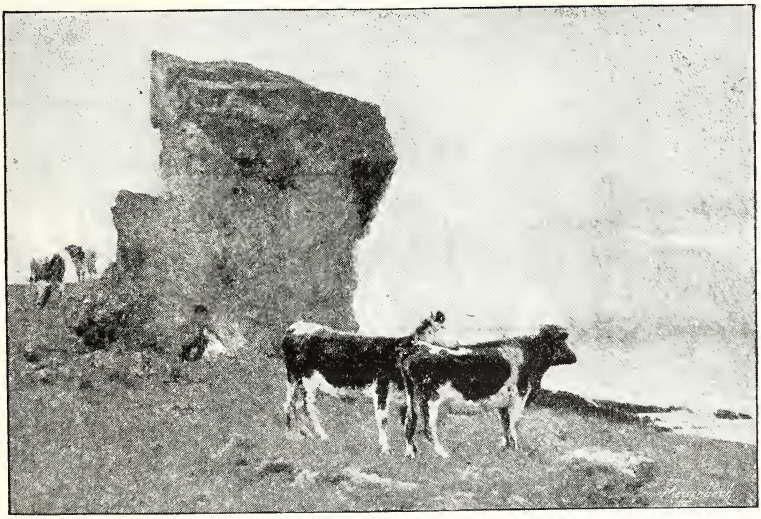
No **457** "*A May morning.*" L. C. NIGHTINGALE.



No. 462. "*Market in Egypt.*" JOSEPH FARQUHARSON. 48 × 78.
(*By permission of Messrs Thomas Agnew & Son, Old Bond Street, W.*)

28 × 70.

No. **470.** "*The army of peace.*" FRANCIS W. LORING.

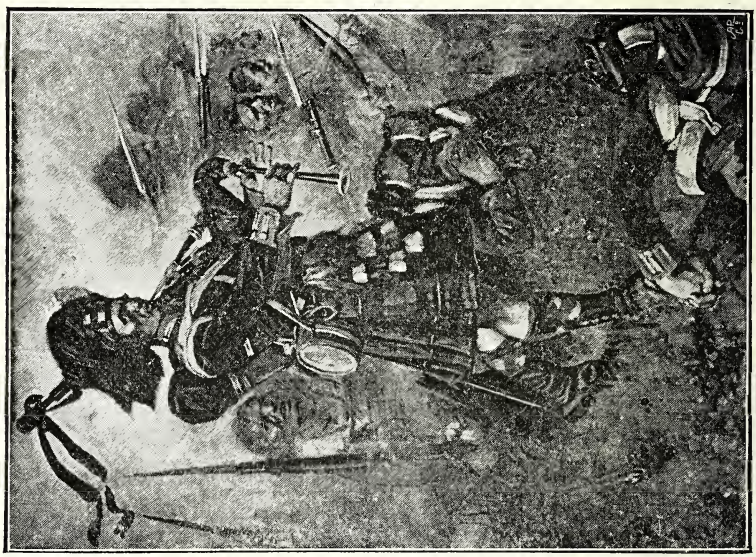


56 × 84.

No. **480.** "*On a Cornish cliff.*" ADRIAN STOKES.

30 × 78.

No. **481.** "*The first invasion of Rome by the Gauls: insult to Papirius.*" THOMAS R. SPENCE.



No 472. "*The 79th at Waterloo.*" LOCKHART BOGLE. 58 × 42.

No. 460. "*The May Queen.*" HERBERT W. FOSTER. 72 × 57.

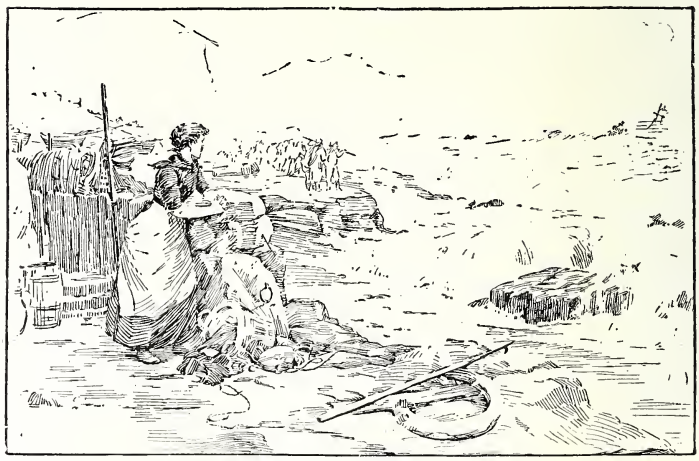
No. 439. "*The ball given by the Duchess of Richmond at Brussels, 15th June, 1815.*" 54 × 78.
ROBERT HILLINGFORD.

Blucher's second messenger arrived at ten o'clock with the news of the attack by the French on the Prussian right.

GALLERY VII.

38 × 52.

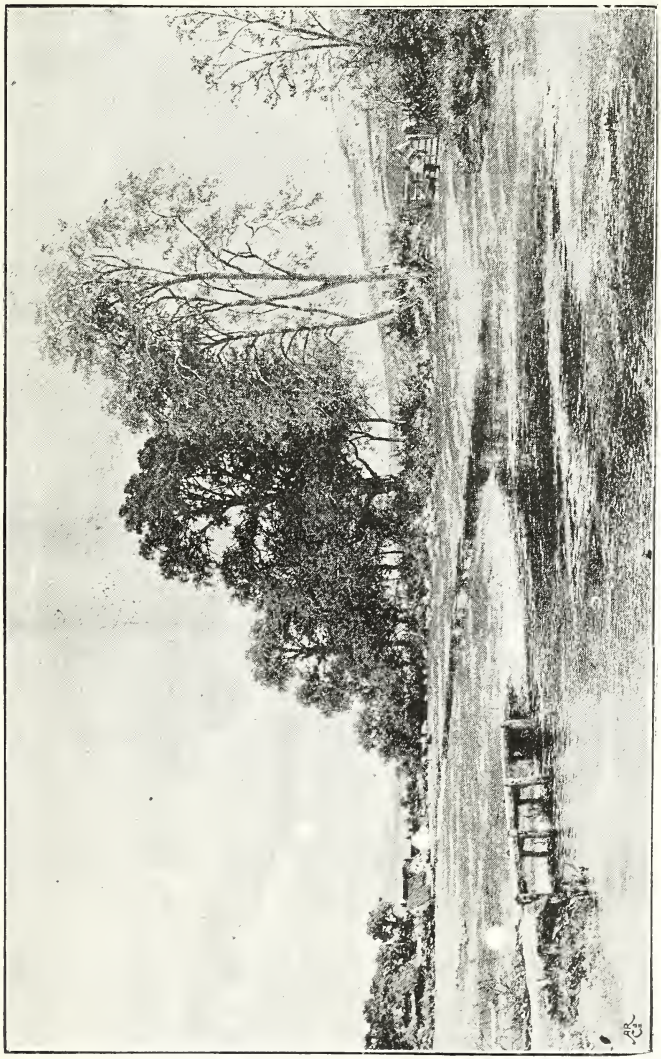
No. 492. "*The interval.*" JOHN H. F. BACON.



51 × 78.

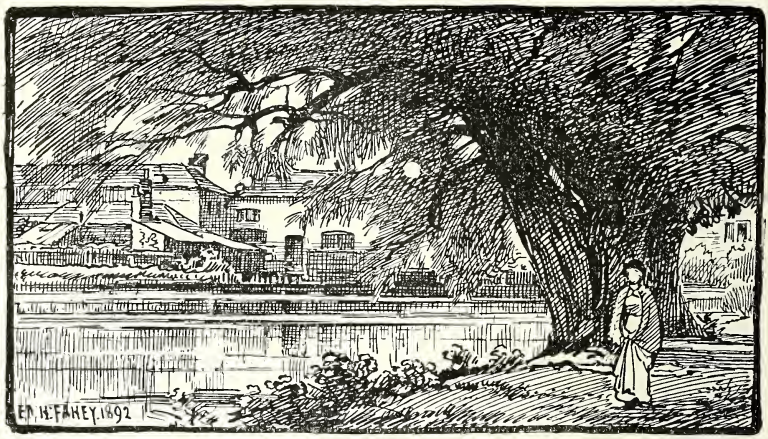
No. 493. "*Suspense.*" RICHARD H. CARTER.

"Out to the wreck went the father! Out to the wreck went the sons!
Leaving the weeping of women, and booming of signal guns;
Leaving the mother who loved them, and the girls that the sailors love,
Going to death for duty, and trusting in God above."—*Clement Scott.*



No. **499.** "*By mead and stream.*" B. W. LEADER, A. 54 × 90.

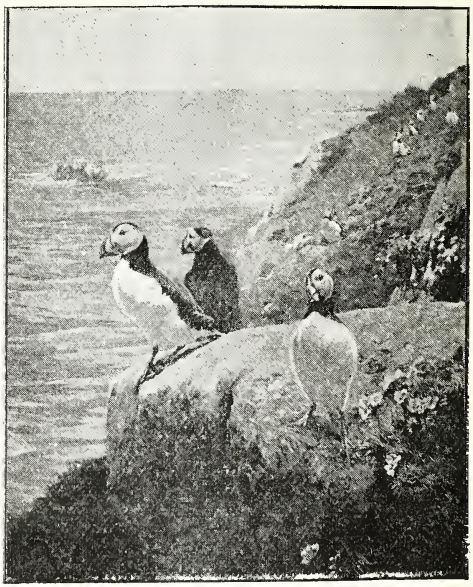
(*The copyright of this picture belongs to Messrs. Arthur Tooth & Sons, by whom an etching will shortly be published.*)



30 × 50.

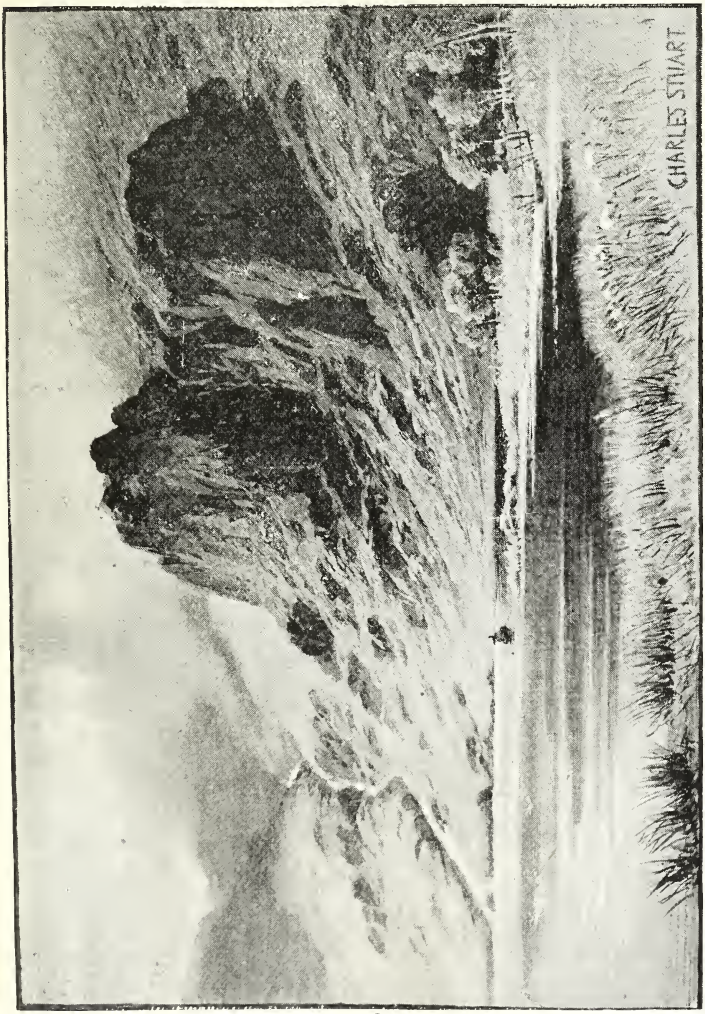
No. **505.** "*Under the willows.*" EDWARD H. FAHEY.

"He cut our names upon a tree, And said that we should stand
When he came back again to me, And read them hand-in-hand."



42 × 28.

No. **513.** "*Two is company.*" BRYAN HOOK.



48 × 72.

No. 506. "*A silent solitude.*" CHARLES STUART.

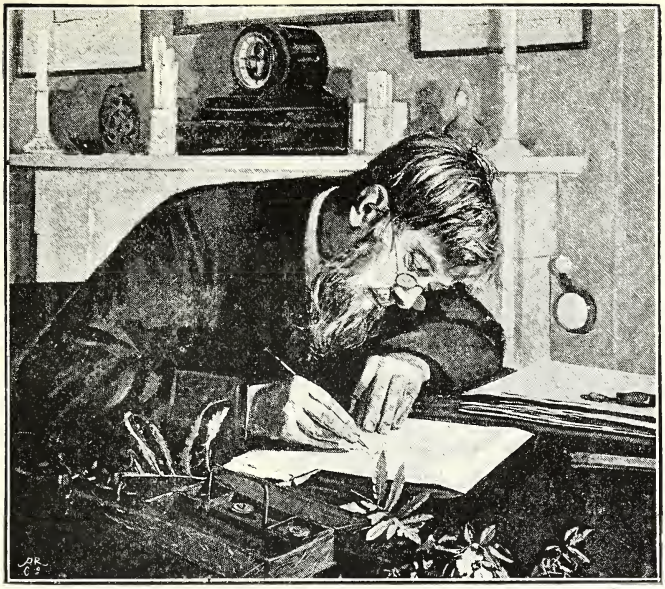
38 × 24.

No. 516. "*A dead-heat.*" ARTHUR J. ELSLEY.

(*Copyright*, 1893, "*Photographische Gesellschaft*," *by the Berlin Photographic Co., New Bond Street, by whom a photogravure will be published.*)

36 × 48.

No. 519. "*A summer dinner-party.*" A. CHEVALLIER TAYLER.



29 × 36.

No. **524.** "*J. Gilbert Baker, Esq., F.R.S.*" JOS. W. FORSTER.

No. **526.** "*Roses and thorns.*" FRED MORGAN. 36 × 27.

(*Copyright*, 1892, "*Photographische Gesellschaft*," *by the Berlin Photographic Co., New Bond Street, by whom a photogravure will be published.*)

98 × 49.

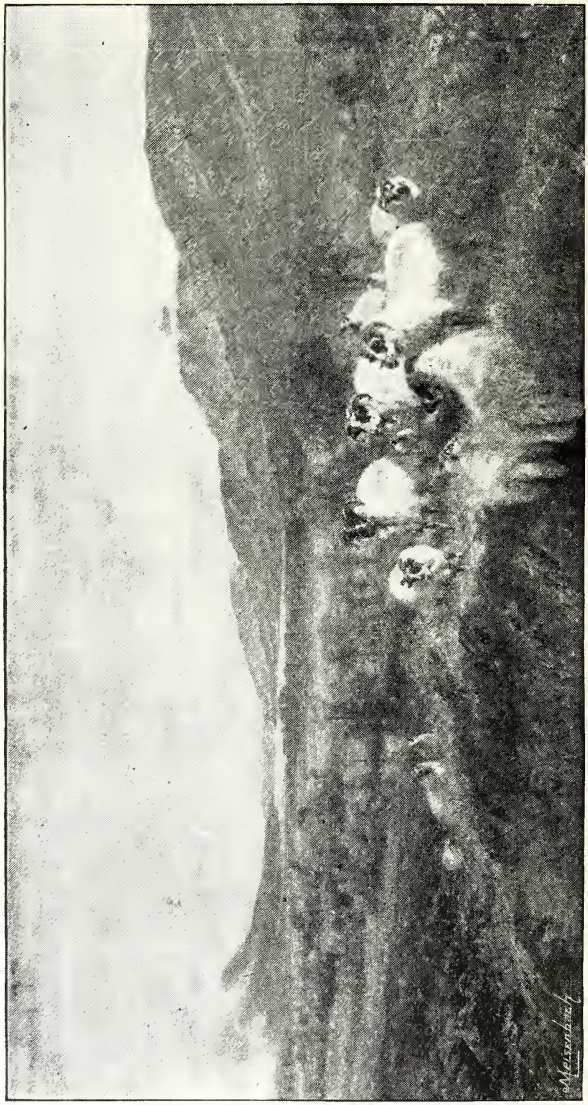
No. 536. "*The missing boat in sight.*" E. S. HARPER.

63 × 48.

No. 532. "*Placing the guns.*" JOHN CHARLTON.

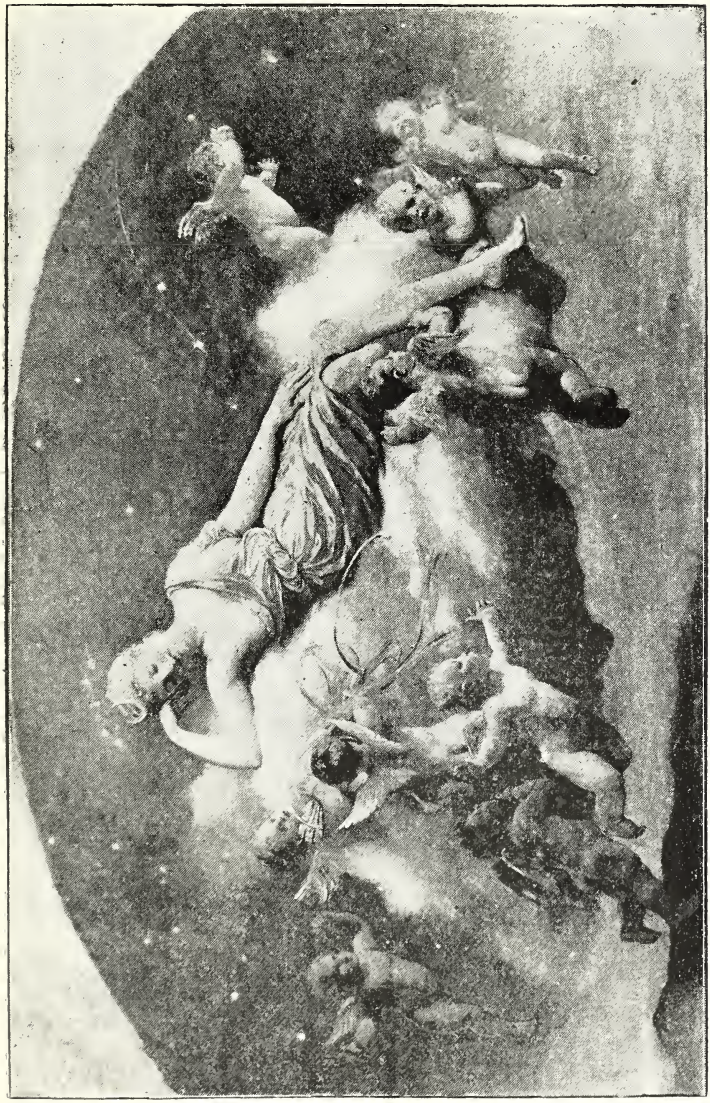
36 × 54.

No. 551. "*The orphans of Amsterdam.*" GABRIEL NICOLET.



No. 537. "*Loch Maree.*" H. W. B. Davis, R.A. 44 × 84.

GALLERY VIII.



No. 555. "*Cynthia, fair regent of the night.*" PHIL. R. MORRIS, A.

"Behold, where Cynthia sleeps upon her cloud, | Mortals below may raise their eyes on high,
While the fond stars in love around her crowd. | Many may gaze; but few will well descry."—*Old Play.*

3 × 9.

56 × 44.

No. 562. "*Fairy tales.*" EDITH SCANNELL.

30 × 40.

No. 568. "*Summer-time.*" DORA NOYES.

72. × 60.

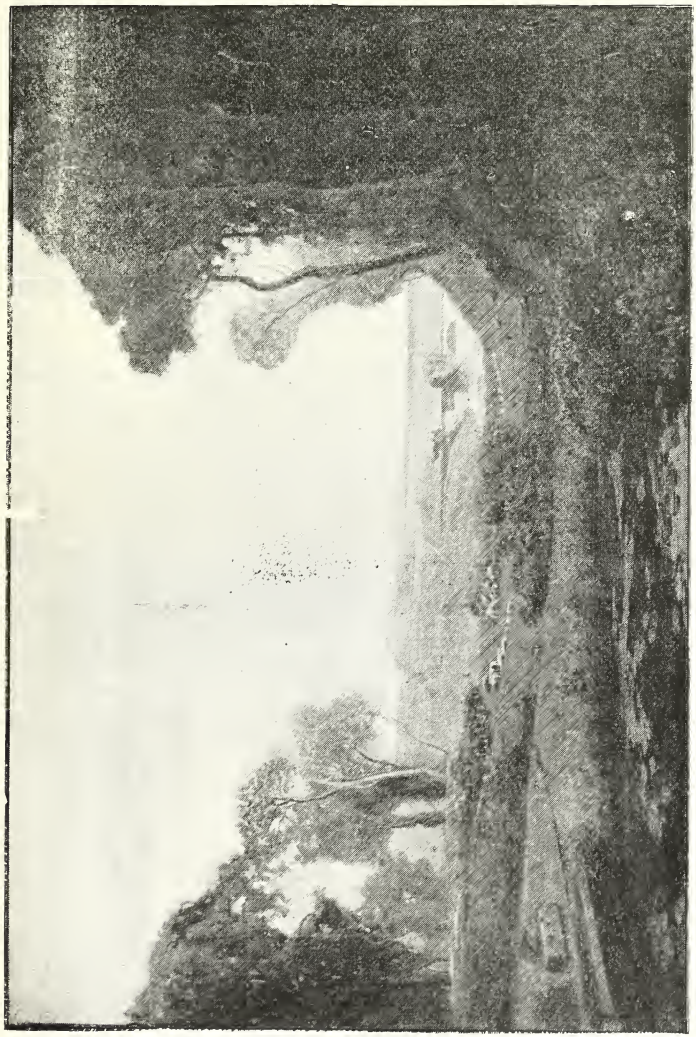
No. 571. "*The flock-master's hope, the spring-time of the year.*"
T. SIDNEY COOPER, R.A.

30 × 50.

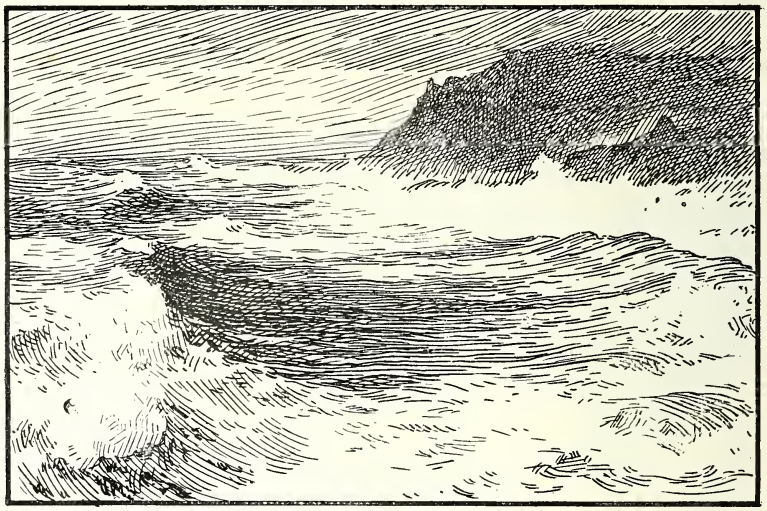
No. **587.** "*Tess of the D'Urbervilles' ancestral home.*" FRED WHITEHEAD.

38 × 50.

No. **588.** "*A meeting of creditors.*" W. DENDY SADLER.

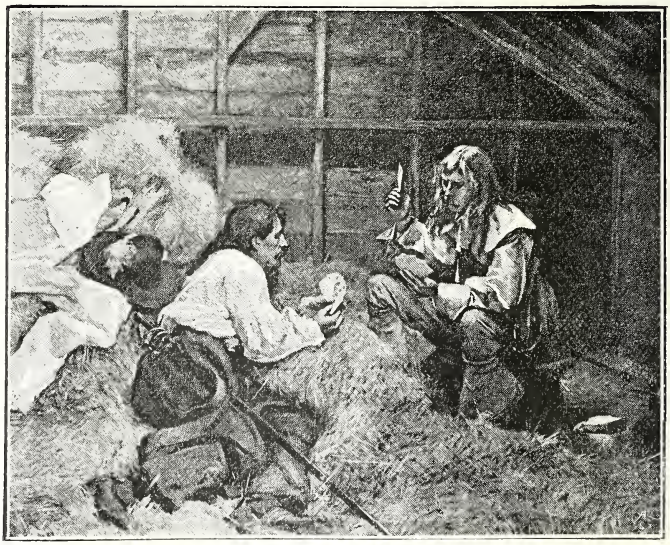


No. 589. "*Hampshire.*" DAVID MURRAY, A. 6 ft. × 9 ft.



34 × 50.

No. **592.** "*Near Prawle, South Devon.*" WALTER J. SHAW.



39 × 49.

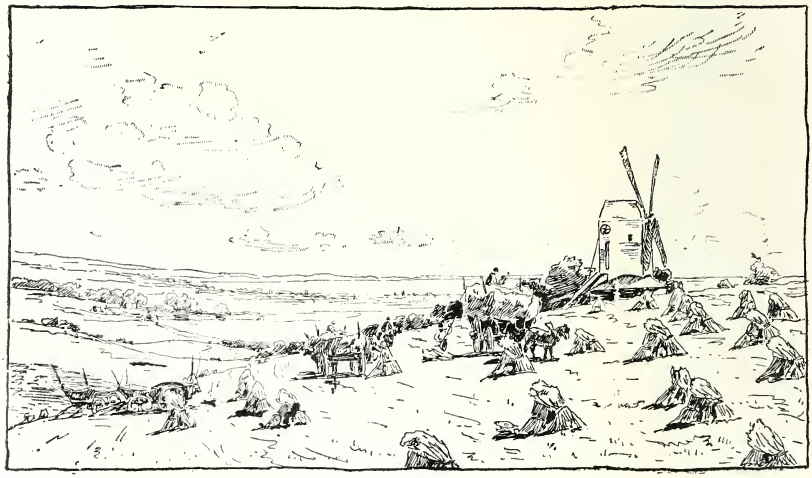
No. **599.** "*Cavaliers in hiding.*" The late CLAUDE CALTHROP.

No. 600. "*Children of the mist.*" THOMAS G. COOPER. 36 × 24.

No. 604. "*Three little maids from school*"; Margaret, Bella, and Mary, daughters of J. Mackinnon, Esq. LOUISA STARR. 65 × 81.

54 × 74.

No. 605. "*The announcement.*" JOHN H. F. BACON.

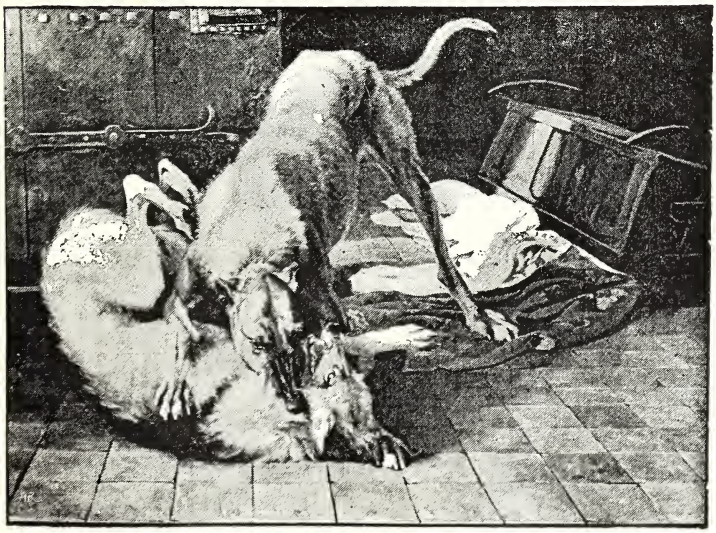


42 × 72.

No. 606. "*Lancing Mill, Sussex.*" J. AUMONIER.

27 × 18.

No. **612.** "*An idle moment.*" WALTER URWICK.



54 × 74.

No. **614.** "*Gelert*": 'The gallant hound the wolf did slay, To save Llewellyn's heir.'
W. FRANK CALDERON.

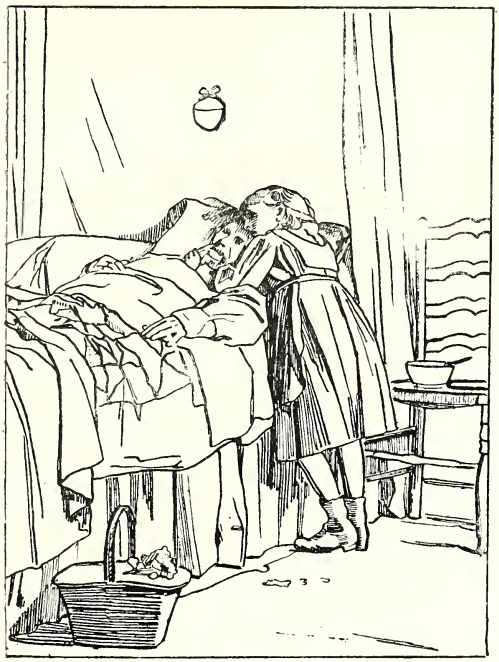
36 × 28.

No. **799.** "*Love's relenting.*" ELLEN CLACY.

27 × 35.

No. **802.** "*Peg of Limavaddy.*" EYRE CROWE, A.

"Presently a maid Enters with the liquor.
(Half a pint of ale Frothing in a beaker)."—*Thackeray.*



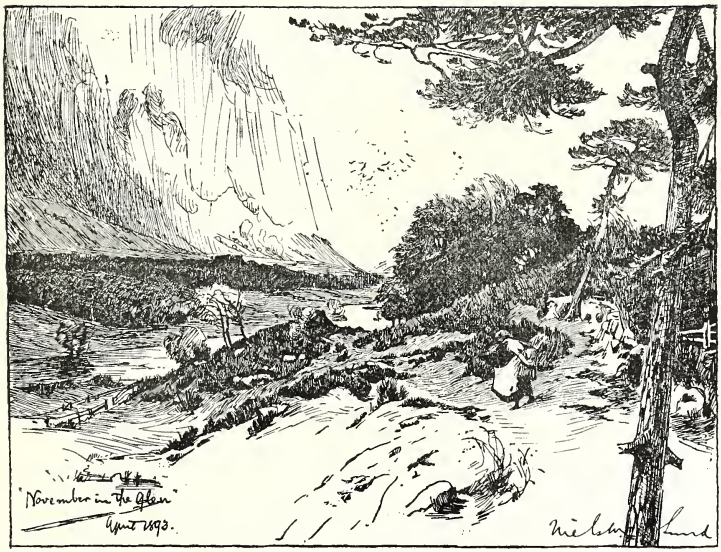
48 × 36.

No. 803. "*Grandfather's little nurse.*" JAMES HAYLLAR

30 × 25.

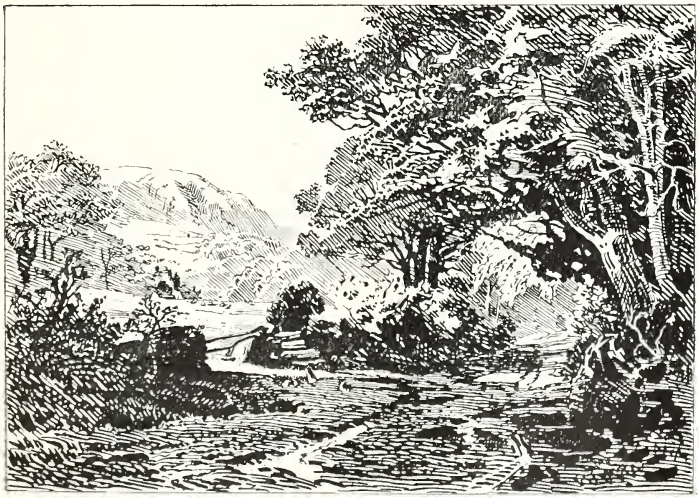
No. 808. "*Flint and Steel.*" RALPH HEDLEY.

No. 815. "*After fifty years.*" FRANK BRAMLEY.
5 ft. 9 in. × 9 ft. 8 in.



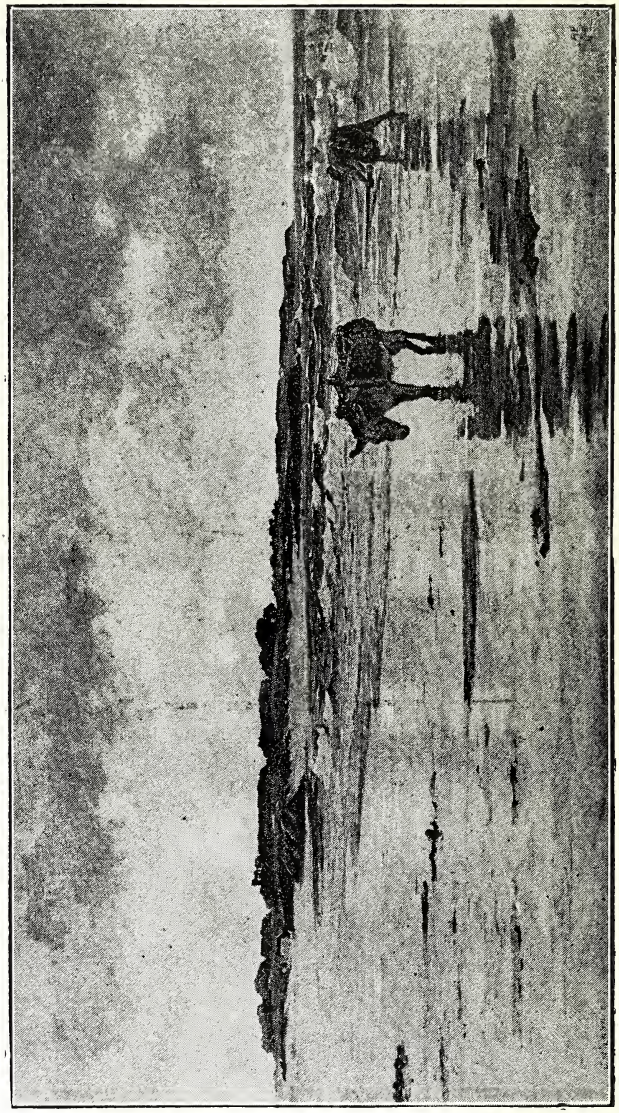
54 × 72.

No. 811. "*November in the glen.*" NIELS M. LUND.



56 × 76.

No. 817. "*Summer's sun and silent shade.*" ROBERT GALLON.



38 × 72.

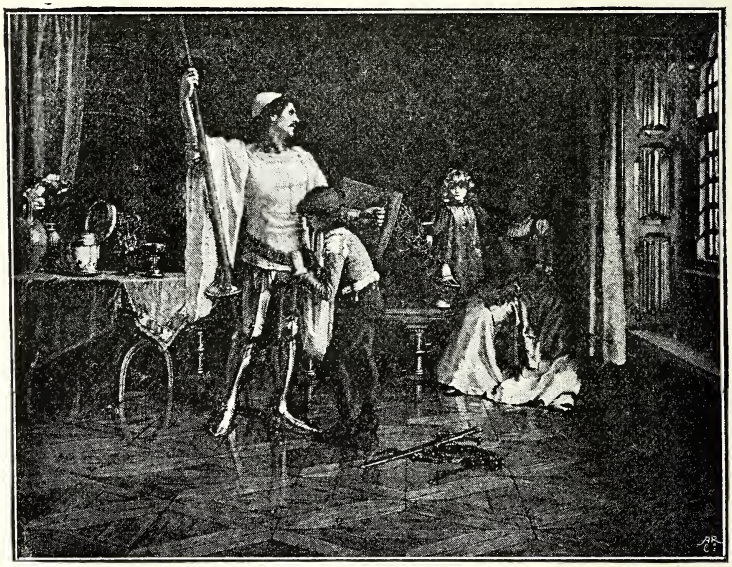
No. 820. "*Reflections.*" COLIN HUNTER, A.

35 × 48

No. **825.** "*The iudgment of Paris.*" JOHN WHITE.

48 × 33.

No. **824.** "*Portrait of a lady.*" FRANK W. W. TOPHAM.



34 × 44.

No. 829. "*For home and country.*" REGINALD ARNOLD.

46 × 38.

No. 827. *Game to the last.*" LASLETT J. POTT.

43 × 35.

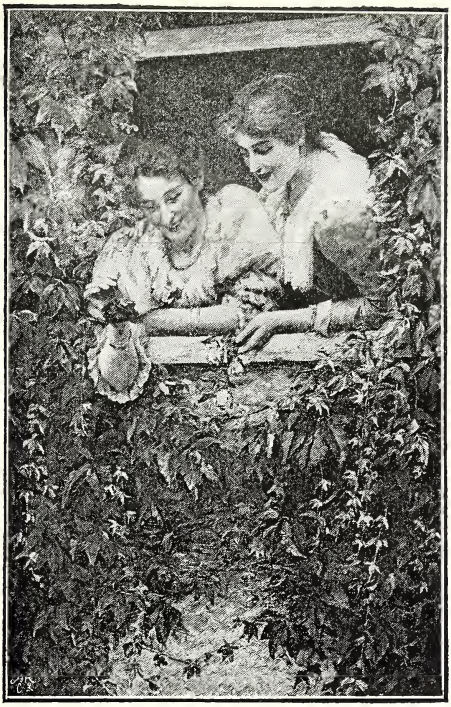
No. **828.** "*The door of mercy.*" ARTHUR HUGHES.

58 × 88.

No. **837.** "*The golden valley.*" ALFRED EAST.

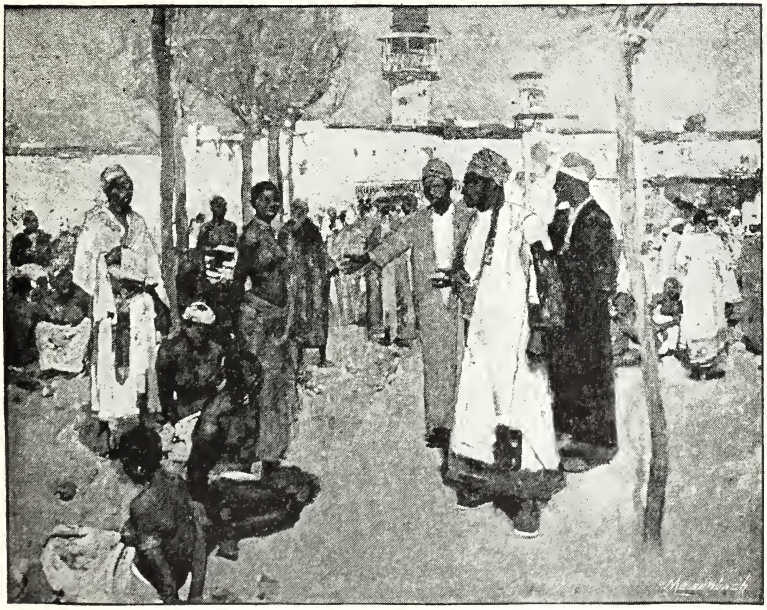
55 × 96.

No. 848. "*The Camel Corps.*" LADY BUTLER.



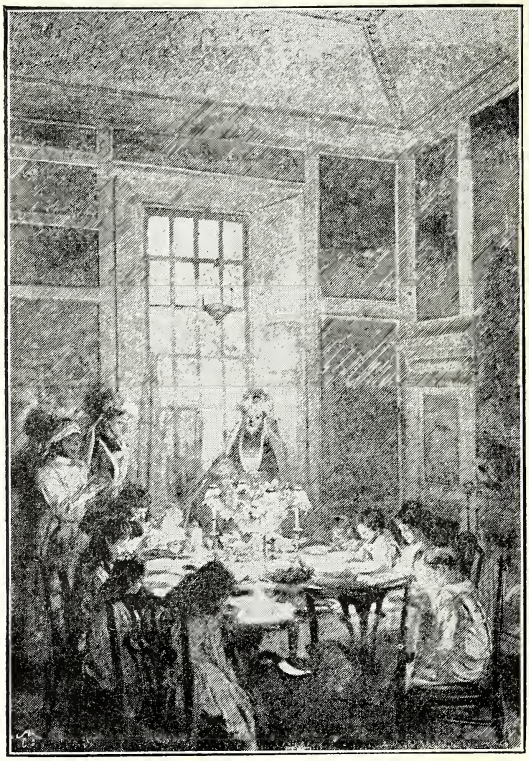
62 × 41.

No. **853.** "*Summer roses.*" F. MARKHAM SKIPWORTH.



40 × 50.

No. **851.** "*Slave-market.*" FRANK BRANGWYN.



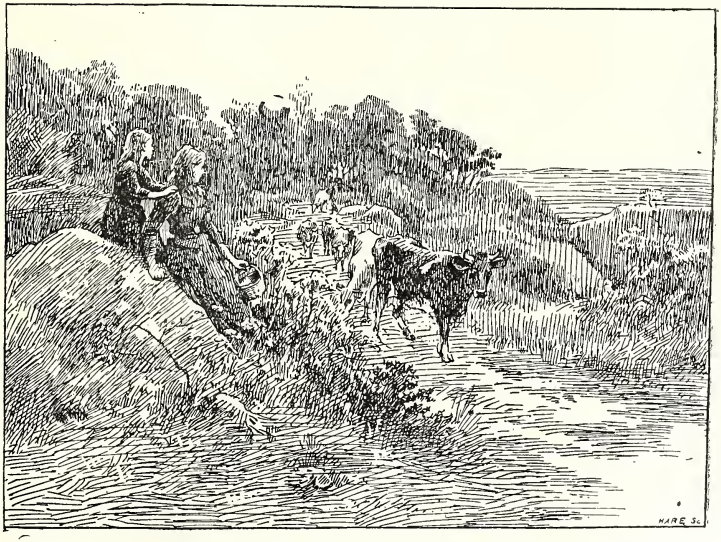
65 × 47.

No. 863. "*Evening.*" J. H. LORIMER.

GALLERY XI.

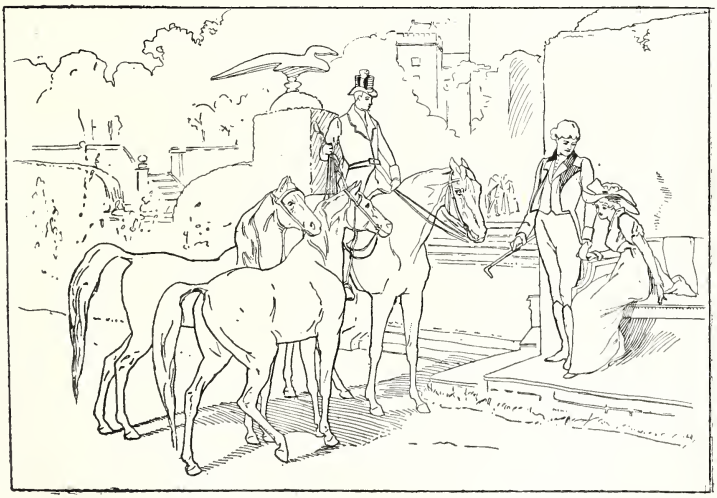
32 × 44.

No. 873. "*Preparing for conquest.*" C. HAIGH WOOD.



36 × 50.

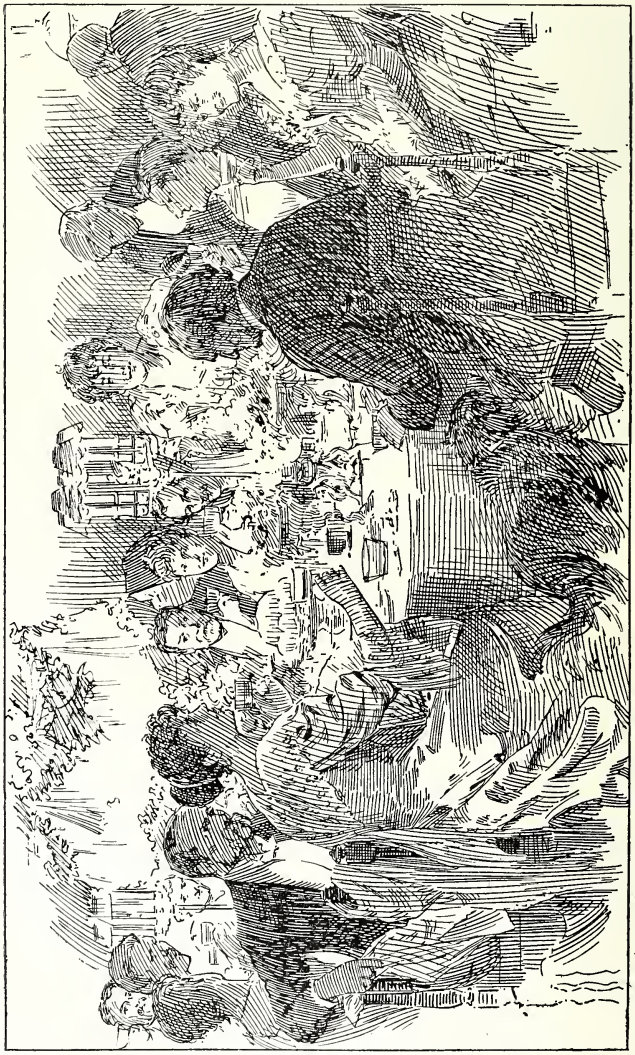
No. 874. "*Moorland princesses.*" ELIZABETH FORBES.



39 × 54.

No. 888. "*The wedding gift.*" S. E. WALLER.

(*By permission of Messrs. Boussod Valadon & Co. the owners of the copyright.*)



57 × 96.

No. 892. "*Your health.*" SOLOMON J. SOLOMON.

A portrait picture, Mr. Ernest Hart, the host. On the left is Sir Benjamin Baker; in the background, facing the spectator, Mr. Arthur Hacker; on Mr. Hart's right is Miss Ethel Wright, and next to her, Mr. J. Forbes Robertson. Mrs. Solomon, Mr. Henry Arthur Jones, and Miss Goetze are also of the party.

50 × 36.

No. 899. "*A load of lilac.*" ARTHUR HOPKINS.

49 × 76.

No. 896. "*Poor are the friends of the poor.*" JOHN R. REID.

36 × 24.

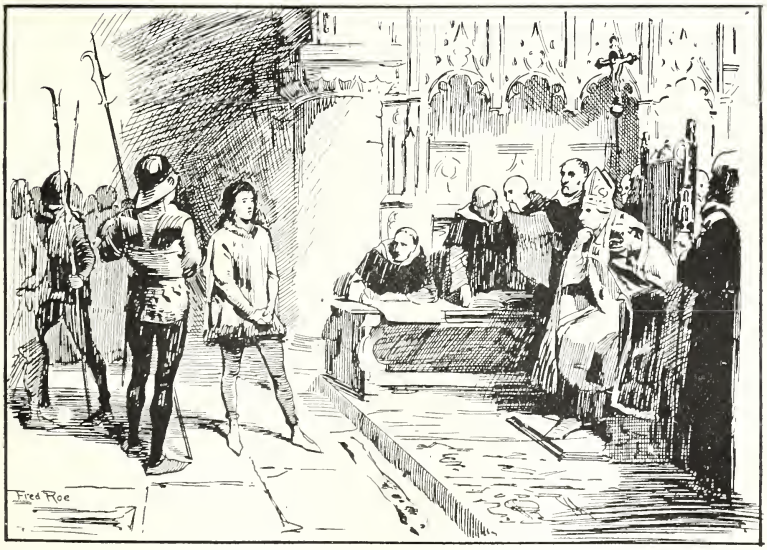
No. 907. "*An interesting patient.*" W. HENRY GORE.

50 × 40.

No. 909. "*News from Trafalgar*": "Officers killed and wounded on board the Ajax,—none," *Times*, Nov. 7, 1805. JESSIE MACGREGOR.

36 × 28.

No. 910. "*The missing word.*" WALTER C. HORSLEY.



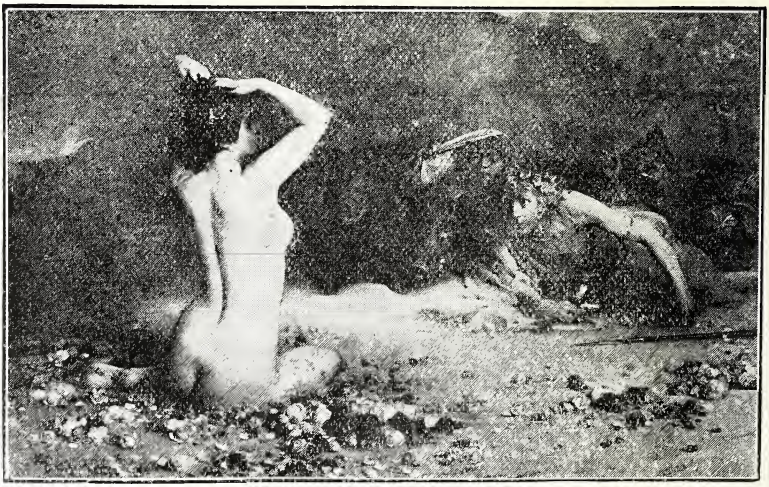
42 × 57.

No. 922. "*Trial of Joan of Arc.*" FRED ROE.

36 × 48.

No. 923. "*Evening song.*" GEORGE CLAUSEN.

(*By permission of Messrs. Boussod, Valadon & Co., the owners of the copyright.*)



46 × 71.

No. 928. "*Circe.*" ARTHUR HACKER.

84 X 54.

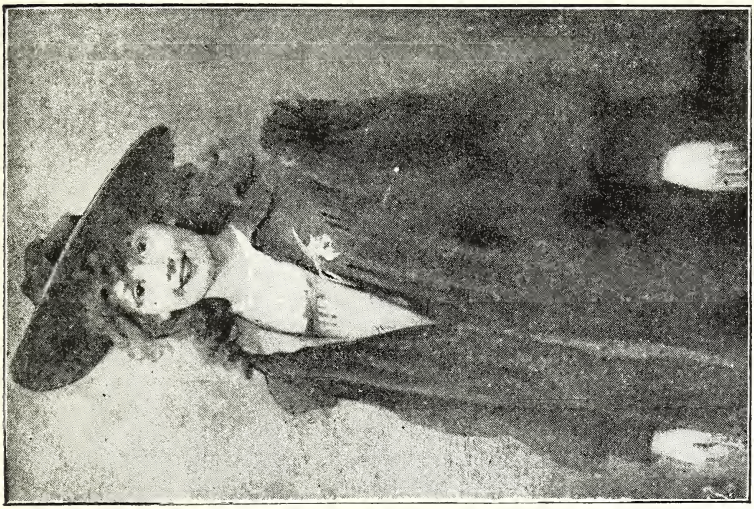
No. 929. "*Mary of Magdala.*"—St. John xx. 15. HERBERT SCHMALZ.

36 × 26.

No. 941. "*Maiden, with the soft brown eyes.*" MADELAINE IRWIN.

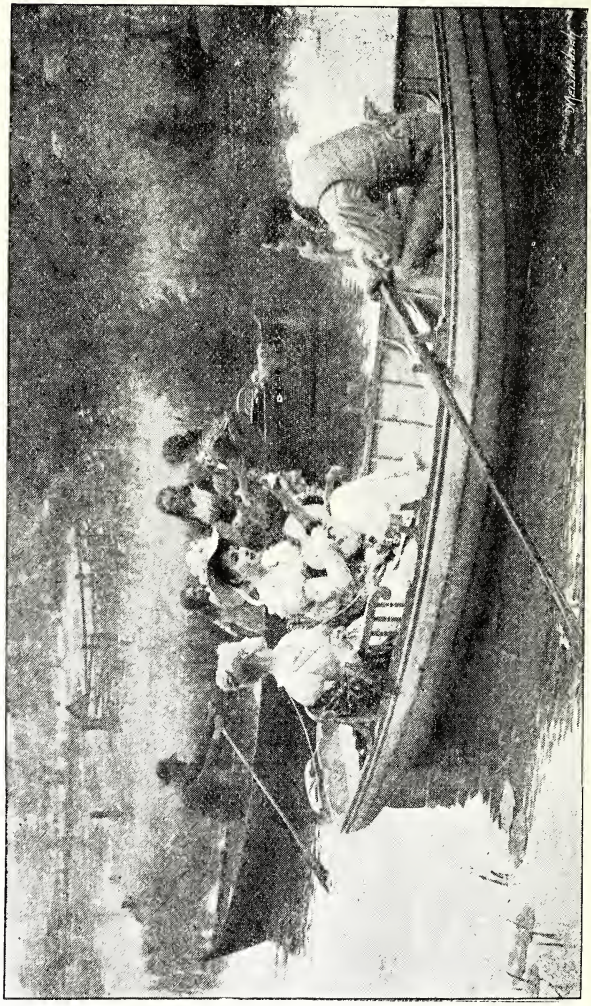
38 × 53.

No. 933. "*The Bard.*" CAROLINE GOTCH.



No. 936. "*Milly, daughter of Mr. and Mrs. D. C. Defries.*" ETHEL WRIGHT. 36 × 24

No. 948. "*Motherhood.*" CAROLINE GOTCH. 46 × 35.



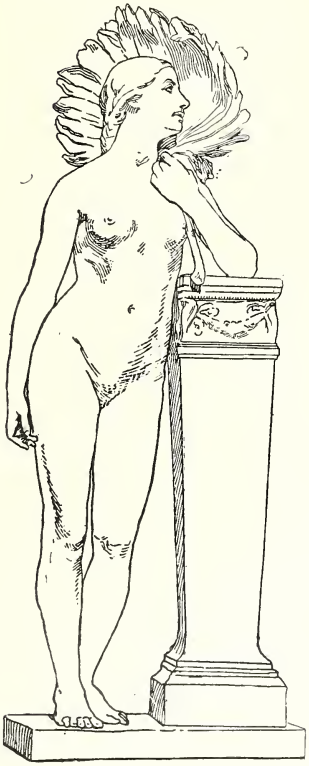
No. **946**. "*Sorrow and song.*" E. BLAIR-LEIGHTON. 30 × 50.

(*The copyright is the property of Messrs. Frost and Reed, 8 Clare Street, Bristol, by whom an engraving will be published.*)

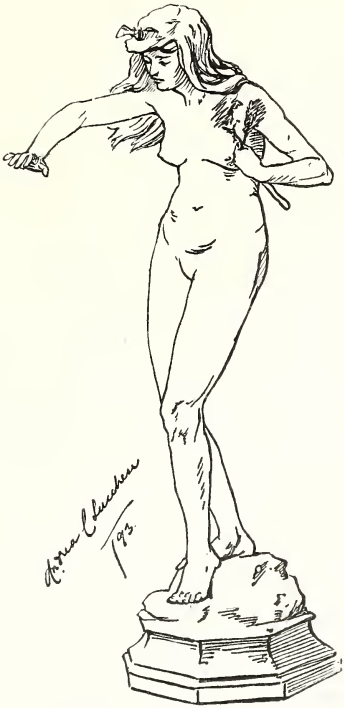
SCULPTURE.

No. **1683.** "*The rescue of Andromeda.*" HENRY C. **FEHR.**
(Octagon Room.)

No. **1826.** "*Bellona.*" J. L. GEROME, 1892.
Statue in ivory with draperies, weapons, and ornaments of coloured bronze.



No. **1823.** "*Summer.*"
H. THORNYCROFT, R.A.

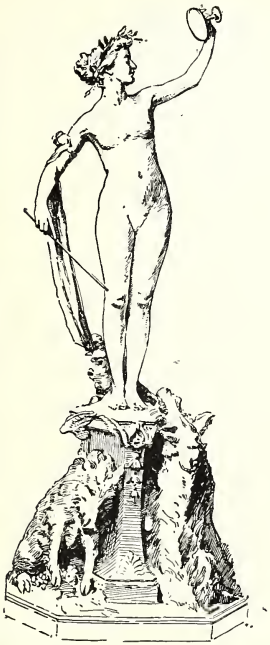


No. **1825.** "*Oblivion.*" ANDREA C LUCCHESI.

No. **1681.** "*The housemaid*"—statue, bronze. The late T WOOLNER, R.A.

No. 1787. "*Mysteriarch.*" GEORGE FRAMPTON.

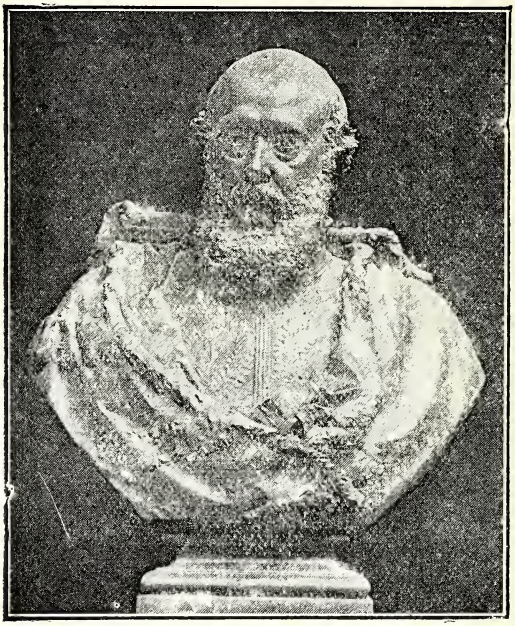
No. **1660.** "*Maternal care.*" ADRIAN JONES.



1827. "*Circe.*" ALFRED DRURY.

No. **1790.** "*A Confession*"—statuette. BEATRICE A. M. BROWN.

No. **1664.** "*Ishmael*"—statue. GEORGE COWELL.

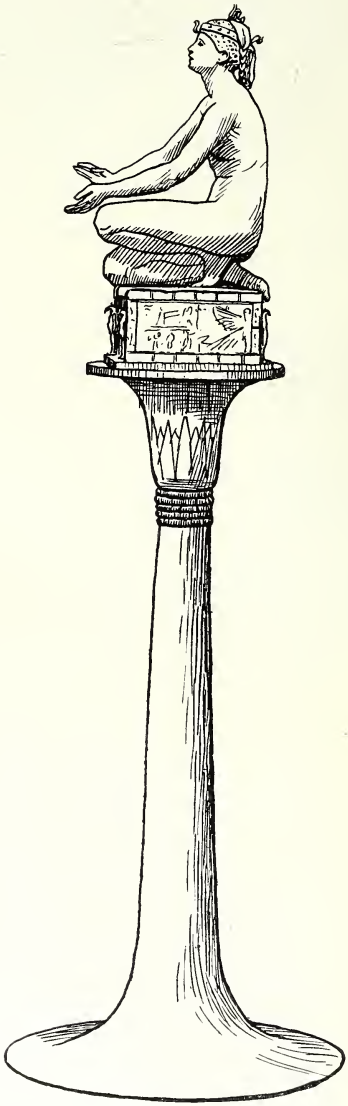


No. **1663.** "*The Marquis of Salisbury, K.G.*" A. B. JOY.

No. **1799.** "*Portrait of a child*"—statuette. LUDWIG CAUER.

No. **1659.** "*Jacob struggling with the Angel of the Lord.*" J. WENLOCK ROLLINS.

No. **1696.** "*With modest eyes downcast.*" ANDREA C. LUCCHESI.



No. 1828. "*Applause*"—statue, bronze. E. ONSLOW FORD, A.

"Come then, be there song and music before thy face,
Put behind thee evil cares all, think thou only upon happiness,
Until the coming of the day of departure, in which one departeth
To the land of loving silence."—*The Song of the Harpist of Thebes.*

HENRY BLACKBURN'S ART HANDBOOKS

No. XX. One Shilling

THE

Academy Notes

1894

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS

Published by Special Permission

London:
CHATTO AND WINDUS, PICCADILLY
MAY 1894

All Rights Reserved.

TE·WESTMINSTER·WALL·PAPERS

ESSEX·AND·COMPANY'S
WESTMINSTER·WALL·
PAPERS·114·116·VICTORIA·
STREET·WESTMINSTER·
AND·AT·ESSEX·MILLS
BATTERSEA·LONDON

UNDER REVISION.

Academy Notes

1894

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

No. 402.

London:

CHATTO AND WINDUS, PICCADILLY

MAY 1894.

[*All Rights reserved.*]

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.

WATER COLOURS AND BLACK AND WHITE.

LEIGHTON
LORRIMER GOETZE
GOODALL SHANNON
II.

MURRAY POYNTER LEADER
HACKER RIVIERE
CROFTS GOODALL

PRINSEP
AUMONIER JOHNSON
MRS. FORBES FINNEY
IV.

WELLS LEIGHTON
FILDES SANT
COOPER BRETT
PERUGINI WATERLOW
HOOK I. LEIGHTON
LANGLEY Y. KING
LESLIE GRAHAM

WATTS ORCHARDSON
POYNTER MOORE
TADEMA
WATERHOUSE GRAHAM
FILDES III. LEIGHTON
HOOK MCWHIRTER
GOW
BURGESS M. STONE
SWAN COLIN HUNTER
DICKSEE BOUGUEREAU

FILDES
BOUGHTON CORBEL
DUKE YEAMES
ALTSON C. W. WYLLIE
LEADER BARLOW
DRAPER V. HERKOMER
EAST PARTON
FARQUHARSON NORMAN
GILBERT GOODWIN
WOODVILLE LAVERY
VI. SOLOMON

ENTRANCE HALL.

SCULPTURE.

WOLLEN LONGSTAFF
HEMY PARSONS
WATERLOW W. L. WYLLIE
REID FORBES

BADEN-POWELL BRANGWYN
SADLER ELSLEY
MORRIS XI. C. TAYLER
POTTS B. LEIGHTON
A. BROWN W. STOTT

SCULPTURE.

VII.
MACBETH S. LUCAS
NORTH CHARLTON
LEADER MORRIS

MOISAND MORGAN
M. FISHER W. L. WYLLIE
X.

CLAUSEN
MOORE

WOODS
HOOK

LA THANGUE SOLOMON
D. MURRAY BRETT
VIII. GOTCH
HITCHCOCK BRETT
C. HUNTER D. MURRAY
HENRIETTA RAE

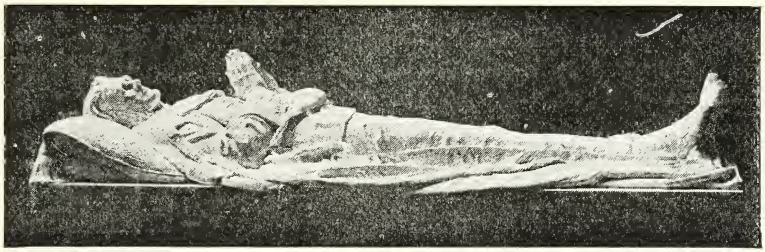
ARCHITECTURAL DRAWINGS.

SADLER H. WILLIAMS
R. W. ALLEN FARQUHARSON
ABBEY

IX.

RIVIERE RIVIERE
GOW MRS. TADEMA
SIR F. LEIGHTON

*** *The Exhibition opened on Monday, May 7, and closes on Monday, August 6.*



The late Rt. Hon. J. Wilson Patten, Lord Winmarleigh. H. H. ARMSTEAD, R.A.

No. XX. 1894.

In completing the FOURTH VOLUME of "ACADEMY NOTES" the Editor desires to remind the public that this book is not a complete Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures.

The large and increasing circulation of these "Handbooks" has naturally led to the publication of many imitations, both at home and abroad; but the promoters of similar books, whilst closely imitating the methods of reproducing sketches, have, as a rule, ignored the principles on which "ACADEMY NOTES" has been published for the last twenty years.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of the artist, or owner of copyright.

123, VICTORIA STREET, WESTMINSTER.
7th May, 1894.

"Black and White."

*** *In order to encourage the study of* DRAWING FOR THE PRESS *a* STUDIO *has been opened under the direction of the Editor of "Academy Notes," particulars of which can be obtained by letter, addressed to the* SECRETARY *at* 123, VICTORIA STREET, WESTMINSTER.

LIST OF ILLUSTRATIONS.

PAGE

Adamson, J. 57
Allen, C. J. 150
Alma-Tadema, L. T., R.A. 77
Armstead, H. H. . 3
Atkinson, Amy B. . 102
Aumonier, J. 80
Bacon, John H. F. 93, 110
Baden-Powell, F. . 136
Baird, N. H. J. . . 116
Barlow, J. N. . . 90
Bartlett, W. H. . 99
Berkeley, S. . . . 103
Bogle, Lockart . . 130
Boughton, George H., A. 87
Bouguereau, W. A. 64
Bramley, F., A. . . 68
Brangwyn, F. . . 137
Brett, J., A. . . . 117
Brewer, Amy C. . 106
Briggs, J. 120
Brock, T., R.A. . . 145
Bucknall, E. P. . . 53
Burgess, J. B., R.A. 71
Burrington, Arthur 92
Calvert, E. S. . . 90
Clark, J. 119
Clarke, P. 114
Clausen, George . 125
Collier, Hon. J. . 51
Compton, E. T. . . 29
Cooper, T. S., R.A. 37
Corbet, M. R. . . 84
Crofts, E., A. . . 47
Crowe, Eyre, A. . 102
Davis, H. W. B., R.A. 75, 88
Dicksee, F., R.A. . 69
Dicksee, Herbert . 80
Dicksee, Margaret I. 99
Dobson, W. C. T., R.A. 45
Drury, Alfred . . 152
East, Alfred . . . 95
Elsley, A. J. . . . 138
Erichsen, Nelly . 98
Farquharson, Jos. . 46
Forbes, Elizabeth . 79
Forbes, S. A., A. . 107
Fortescue, W. B. . 40
Frampton, G. J., A. 146
Frith, W. P., R.A. . 63
Garland, V. T. . . 124
Gibbs, B. 74
Goetze, S. 42
Goodall, F., R.A. . 54
Goodman, Maude . 122
Gow, A. C., R.A. . 73
Graham, P., R.A. . 56
Grier, Louis . . . 70
Hacker, Arthur, A. 48
Harper, E. S. . . 119

PAGE

Hayes, Edwin . . 98
Hedley, Ralph . . 103
Hemy, C. N. . . . 104
Hook, Bryan . . . 53
Hopkins, Arthur . 109
Horsley, Walter C. 114
Hudson, Henry J. . 67
Hunt, W. . . 105, 132
Hunter, C., A. . . 60
Jenkins, Blanche . 93
Johnson, C. E. . . 82
Johnson, E. B. . . 129
Jones, Adrian . . 144
Jones, M. Raphael . 122
Joy, G. W. . . . 27, 142
Kennedy, C. N. . . 35
King, G. 130
King, Yeend . . . 32
Leader, B. W., A. 50, 96
Leavers, Lucy A. . 138
Leighton, E. B. . . 124
Leighton, Sir F., Bart., P.R.A. 31, 41, 44, 58, 141
Lemon, Arthur . . 104
Leslie, G. D., R.A. . 33
Llewellyn, W. . . 140
Lloyd, Stuart . . 132
Longstaff, J. . . . 42
Lomax, J. A. . . . 126
Lucas, Seymour, A.R.A. . . . 85, 108
Lucchesi, A. C. . . 152
Lund, N. M. . . . 77
Macbeth, R. W., A., 111
Macgregor, Jessie . 89
MacWhirter, John R.A. 59
Marks, H. S., R.A. . 65
Meade, Arthur . . 83
Merrett, W. . . . 149
Montalba, H. . . . 39
Montford, P. R. . 147
Moore, H., R.A. . . 123
Morgan, F. . . . 131
Morris, P. R., A. 101, 134
Mullins, E. R. . . 148
Murray-Cookesley, M. 126
Murray, D. . . . 121
Muschamp, S. . 48, 135
Nettleship, J. T. . 55
Nicolet, Gabriel . 72
Nightingale, L. C. 128
Normand, Ernest . 92
Norton, W. E. . . 56
Noyes, Dora . . . 32
Olsson, J. 38
Osborne, W. . . 34, 129
Ouless, W. W., R.A. 30
Parton, Ernest . . 86
Patry, Edward . . 70
Peacock, Ralph . 39, 63

PAGE

Penrose, J. D. . . 106
Perugini, C. E. . . 36
Pettafor, Charles 79
Pott, Laslett J. . 133
Poynter, E. J., R.A. 49, 77
Price, J. M. . . . 140
Prinsep, Val C., A. 81
Rae, Henrietta . . 118
Reid, Sir George . 91
Reid, John R. . . 112
Richardson, F. S. . 74
Riviere, B., R.A. 52, 72
Riviere, H. G. . 97, 115
Robinson, H. H. . . 35
Sadler, W. Dendy 128, 135
Sant, James, R.A. . 46
Schafer, T. . . . 116
Schloesser, Carl . 115
Schmalz, Herbert 113
Shannon, J. J. . 43, 110
Shaw, Walter J. . 36
Simpson, M. H. A. . 83
Skipworth, F. M. . 120
Small, Florence . 109
Solomon, Solomon J. 100
Speed, H. . . 94, 136
Spenlove, Frank S. 73
Spindler, Walter . 40
Stone, Marcus, R.A. 61
Storey, G. A., A. . 66
Strutt, A. W. . . 141
Stuart, Charles . 127
Swanwick, H. . . 60
Tayler, A. C. . . 139
Thompson, W. . . 31
Thorneycroft, W. H., R.A. 143
Titcomb, W. H. Y. . 97
Toft, A. 151
Topham, F. W. W. . 113
Toplis, W. A. . . 27
Tuke, H. S. . . . 86
Urwick, Walter . 57
Waite, E. W. . . . 105
Waller, M. . . . 34
Wardle, A. . . . 45
Waterhouse, J. W. A. 76
Waterlow, E. A., A. 29
Watts, G. F., R.A. . 78
Wells, H. T., R.A. . 62
West, J. Walter . 68
Whitehead, Fred . 38
Wirgman, T. B. . . 55
Winans, W. . . . 149
Woods, Henry, R.A. 125
Wright, Ethel . . 131
Wyllie, W. L., A.R.A. 28
Wyllie, C. W. . . 89
Yeames, W. F., R.A. 84
Yglesias, V. P. . . 33

ACADEMY NOTES, 1894.

The one hundred and twenty-sixth Summer Exhibition of the Royal Academy contains 1849 works, including Oil Paintings, Water-colours, Miniatures, Etchings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [**Illustrations, pp. 27–37.**]

On entering the first Gallery the visitor will notice in the central positions, to the left and right respectively, pictures by the President and Mr. J. C. Hook, R.A.

3, "*General Lord Roberts, V.C., G.B.C., &c.,*" A. S. COPE.
Three-quarter face, half-length.

4, "*The Roaring Forties,*" W. L. WYLLIE, A. (*sketch, p.* 28).
A clipper in full sail over bright green seas.

5, "*The Last of the Florencia,* 1588," J. WATSON NICOL.
A party of Highlanders hoisting a sea-chest, part of the wreckage from the Armada, up a rocky coast on the west of Scotland.

7, "*Nature's Architecture: Sark,*" W. A. TOPLIS (*sketch, p.* 27).

9, "*At even, when the sun was low,*" T. SIDNEY COOPER, R.A.
Drove of cattle passing over a rough stone bridge.

10, "*Mountains of Valpelline, from Mont Brulé,*" E. T. COMPTON (*sketch, p.* 29).

11, "*The Devil's Punch-bowl, Hindhead,*" W. BISCOMBE GARDNER.

13, "*A Legend of Provence,*" I. L. GLOAG.

14, "*Cloudy June,*" E. A. WATERLOW, A. (*sketch, p.* 29).
A man watering horses at a ford, near a long stone bridge, over which a hay waggon is passing.

15, "*Major-Gen. Sir Francis Grenfell, K.C.B., G.C.M.G.,*" W. W. OULESS, R.A. Three-quarter length, in khaki (*sketch, p.* 30).

20, "*Fatidica,*" Sir FREDERICK LEIGHTON, P.R.A. (*sk. p.* 31).
A harmony of greenish-white and umber tones. The soothsayeress reclines in a silver chair. Sacred fire flickers on the richly-chased tripod to the right. A spray of golden laurel is cast at her feet.

21, "*J. Orwell Phillips, Esq.,*" H. T. WELLS, R.A.

22, "*Mors Consolatrix,*" WILFRED THOMPSON (*sketch, p.* 31).

24, "*Two at a stile,*" DORA NOYES (*sketch, p.* 32).
A pair of Somersetshire lovers.

25, "*The miller's daughter,*" YEEND KING (*sketch, p.* 32).

26, "*April afternoon,*" H. B. W. DAVIS, R.A. Scene on the Kennet.
Cattle feeding on a green slope in Picardy.

27, "*The city of Lincoln,*" V. P. YGLESIAS (*sketch, p.* 33).
Looking down the High Street. Painted in *tempera*—the process re-discovered by Baron Pereira from an old MS.

31, "*Norma, daughter of Norman Macleod, Esq.,*" P. BUCKMAN.
In white, seated on a garden bench.

33, "*Harbour steps,*" THOMAS GRAHAM.
A fisher-girl in sabots looks down over the sea.

36, "*By the duck-pond*," H. H. La Thangue.

A little country girl in white print dress sitting on a bank.

37, "*Scalloway Castle, Shetland*," Colin Hunter, A.

38, "*Feathered friends*," M. Raphael Jones.

42, "*Tea*," G. D. Leslie, R.A. (*sketch, p.* 33).

A girl in white mob-cap and Venetian red 18th cent. costume pours tea from a willow-pattern tea-service.

44, "*Seventy years ago, my darling, &c.*," S. G. Enderby.

48, "*Subsiding flood*," J. MacWhirte, R.A.

A dramatic landscape, with a red sunset glowing behind some gaunt black pines.

49, "*Never morning wore to evening, but some heart did break*," Walter Langley.

An old woman rests a comforting hand on the back of a young fisherman's widow, who is stricken with grief. Behind them is the moon-rise over a calm pearl-blue sea.

50, "*Mrs. Kenneth MacKenzie*," William Wontner.

In tartan skirt, leaning against a stone wall.

54, "*Miss Stirling*," Henry T. Wells, R.A.

In pale yellow satin, with orange sash.

55, "*Seed-time*," J. C. Hook, R.A.

A typical Surrey landscape in early spring. In the foreground is a man sowing a small plot of ground. Near him are a boy and girl driving some donkeys with a bush-harrow.

56, "*Mrs. Alexander*," C. N. Kennedy (*sketch, p.* 35).

A companion portrait to that, by the same artist, of the Bishop of Derry in the New Gallery.

60, "*Between the wood and the sea*," H. H. Robinson (*sk. p.* 35).

61, "*Miss Chanler*," J. S. Sargent, A.

Three-quarter length, in black dress.

62, "*The world forgetting*," C. E. Perugini (*sketch, p.* 36).

The lover wears an Italian suit of crimson and orange; the girl is dressed in pale fawn.

63, "*Beatrice, d. of W. Coddington, M.P.*," T. B. Kennington.

66, "*Bolton Abbey, Wharfedale*," J. W. North, A.

67, *Fine feathers make fine birds*," Mary Walker (*sketch, p.* 34).

68, "*Dawn*," J. E. Christie.

71, "*The high hills are a refuge for the wild goats*," T. S. Cooper, R.A. A stony pinnacle in the Jungfrau. The goats are of the artist's own breeding (*sketch, p.* 37).

72, "*Alfred C. Harmsworth, Esq.*," Seymour Lucas, A.

Three-quarter length, seated.

Other pictures noted are:—**2**, "*Guardian Elves*," G. W. Joy. **6**, "*The end of the pier*," Hector Caffieri; **17**, "*Home through the fading light*," Robert Meyerheim; **18**, "*The white walls of Old England*," J. Buxton Knight; **35**, "*His tea-time*," M. Raphael-Jones; **40**, "*Sunlight and Shade*," John H. F. Bacon; **41**, "*The Vicar's daughter*," Charles Lutyens; **45**, "*Under a spell*," P. M. Teasdale; **57**, "*Sand-dunes*," Anna Nordgren; **69**, "*Glen Sannox, Arran*;" **74**, "*Naughty*," Gertrude Martineau.

GALLERY II. [Illustrations, pp. 38–46.]

Opposite the door is the President's "*Summer slumber*," surmounted by the large canvas entitled, "*Sirens*," by J. LONGSTAFF.

77, "*Henry Collison, Esq.*," W. W. OULESS, R.A.
Profile, half-length.

78, "*Mrs. Robert Yerburgh*," LUKE FILDES, R.A.
Three-quarter length in white dress, on a garden seat.

79, "*The golden apple*," R. C. CRAWFORD.

81, "*Surgeon-Major John Campbell, C.B.*," J. R. REID.

82, "*Field flowers*," J. W. WATERHOUSE, A.
A chestnut-haired girl in white dress ; with crocuses.

85, "*Weed-burning*," JULIUS OLSSON (*sketch, p.* 38).
The smoke of three small bonfires rises in the evening air.

86, "*Marshland*," C. GREVILLE MORRIS.

89, "*Dawn in the Scinde Valley, Kashmir*," V. M. HAMILTON.
Dark blue glacier and green sky seen through bare pine trunks.

90, "*Summer fruit*," MARCUS STONE, R.A.
Girl with auburn hair, pink dress, and blue petticoat.

91, "*J. Gwynne James, Esq.*," H. T. WELLS, R.A.

92, "*Winter berries*," MARCUS STONE, R.A.
A brown-haired girl, in black satin.

93, "*Autumn*," LIONEL P. SMYTHE.
A woman and girl burning weeds in a field.

94, "*Purbeck hills, from the Frome*," F. WHITEHEAD (*sk., p.* 38).

98, "*Mrs. Ellis Shartell*," W. CHRISTIAN SYMONS.
In salmon-pink dress, against a mirror.

99, "*Rica, daughter of the artist*," F. GOODALL, R.A.
Three-quarter length, in pale blue.

103, "*Miss Edith Brignall*," ARTHUR J. FOSTER (*sketch, p.* 39).

104, "*The eleventh hour : mariage de convenance*," J. H. LORIMER.
A mournful bride with bowed head, seated on chintz-covered settle. Two little bridesmaids enter with a bouquet.

110, "*The Marquess of Ripon, K.G.*," presentation portrait. HUBERT HERKOMER, R.A. Full face seated, three-quarter length.

111, "*Summer slumber*," Sir FRED. LEIGHTON, P.R.A. (*sk., p.* 41).
A maiden, overpowered with sleep, in a chamber open to the after-glow of a midsummer day. She is vested in salmon-colour and maroon ; with a wealth of golden hair.

112, "*The sirens*," J. LONGSTAFF (*sketch, p.* 42).
A scheme of dark greenish grey. A ship-wrecked mariner up to his waist in water appeals to two sirens, who are borne aloft in mist above some rocks covered with skulls and malignant shapes.

115, "*Lady Smith*," JAMES SANT, R.A. Three-quarter length.

116, "*St. Sebastian*," SIGISMUND GOETZE (*sketch, p.* 42).

121, "*Lady Eden*," LEWIS C. POWLES.

124, "*Nature's archway*." Two Scotch firs, between which a sunset is seen. J. MACWHIRTER, R.A. (Diploma work, deposited on his election as Academician.)

128, "*Mrs. Y.*," FRANK S. OGILVIE.

129, "*Mrs. Claude Magniac*," J. J. SHANNON (*sketch, p.* 43).
Profile in white satin evening dress.

130, "*Waiting for the ferry*," HENRY WOODS, R.A.
In Venice. A woman, with blue dress and white sleeves, rests on a bench, overcome with the fierce noonday heat. A bare-footed girl and her boy-companion watch the approaching ferry.

131, "*The sick child*," HORACE FISHER.
In an Italian cottage interior. An old woman spinning with feet on *brasero*.

134, "*Practising without diploma*," J. C. HOOK, R.A.
Blackberry-picking near a brook. A girl extracts a thorn from a boy's finger.

135, "*The bracelet*," Sir FREDERICK LEIGHTON, P.R.A. (*sk., p.* 44).
A Greek beauty, with blue head-dress and flame-coloured hair, examining a golden armlet. She wears a greenish robe; a black haired child is seated at her feet.

139, "*J. Frederic Cheetham, Esq.*," H. T. WELLS, R.A.

140, "*Al fresco*," H. W. B. DAVIS, R.A.
Sheep feeding by shadow-flecked brook-side.

141, "*Ages ago: Hilary, daughter of John Strain, Esq., M.I.C.E.*," W. T. C. DOBSON, R.A. (*sketch, p.* 45).

144, "*A pushing family*," GEO. A. HOLMES.
A fox-terrier invaded by young chickens.

145, "*Mrs. Wycliffe Taylor*," J. B. BURGESS, R.A.

146, "*A pastoral*," JAMES SANT, R.A. (*sketch, p.* 46).
Girl and boy leaning on a fence, with doves fluttering round.

147, "*Miss Bella Duffy*," H. DE T. GLAZEBROOK.

151, "*Feeding pigeons in Piazza San Marco, Venice*," W. LOGSDAIL.

Other pictures noted are—**75**, "*A recollection*," W. R. WOOD; **87**, "*Low tide: Lelant Creek*," FRED. MILNER; **88**, "*When the wind bloweth in from the sea*," ROBERT JOBLING; **95**, "*Herring-gigs at moorings*," E. G. FULLER; **100**, "*Rita*," W. SPINDLER; **106**, "*The home of the snipe*," H. L. NORRIS; **107**, "*Miss Letty Lind, as 'The Chinese Dolly,'*" ROB. SAUBER; **108**, "*Gerald, son of J. F. Bannatine, Esq.*," EDWARD PATRY; **119**, "*A moonlit lane*," W. R. WHITMORE; **126**, "*Dorothy, daughter of J. Anstey Wild, Esq.*," C. H. M. KERR; **136**, "*Il paese di Capri*," MINNIE A. COHEN; **137**, "*A fable*," ARTHUR WARDLE; **138**, "*Funiculì, Funiculà*," LEONARD WATTS; **142**, "*Emily*," W. CARTER; **148**, "*Unveiled*," JAMES CLARK; **150**, "*The village doctor*," W. P. DAVIS.

GALLERY III. [**Illustrations, pp. 47–48.**]

The positions of honour in this room are occupied by Mr. Fildes with his portrait of the Princess of Wales and Sir Frederick Leighton. Mr. Poynter's "*Horæ Serenæ*" is at the head of the room.

153, "*Roundheads victorious*," ERNEST CROFTS (*sketch, p.* 47).
A winter scene. Mounted Cromwellians filing with prisoners from a burning castle.

154, "*The temptation of Sir Percival*," ARTHUR HACKER, A. (*sketch, p.* 48).

From Sir Thomas Malory's "Morte d'Arthur." In a romantic autumn twilight, the knight, cased in a suit of gothic foliated armour, is tempted by a beautiful woman, crowned with poppies and corn-flowers, barefoot, and clad in clinging draperies. He holds a crystal chalice in his hand, and is nearly yielding to the witchery of his companion, when the hilt of his sword in the brushwood before him, in the form of a cross, catches his glance.

157, "*Wide, wild, and open to the sea,*" W. DICKSON.—Two horses.

158, "*Mrs. E. W. Laurie,*" H. T. WELLS, R.A.

159, "*Dorset Downs,*" DAVID MURRAY, A.

Sheep feeding, near Corfe Castle ; distant view of sea-coast.

160, "*Lady Lubbock and her Children,*" FRED. G. BEAUMONT.

163, "*Horæ Serenæ,*" EDWARD J. POYNTER, R.A. (*sketch, p.* 49).

An al-fresco dance in some Græco-Latin colony. Six damsels in light yellow, mauve, purple, and white transparent draperies circle hand in hand before a magnate's wife, who is seated on a silver chair underneath a vine covered trellis-work, supported by blue posts. A party of musicians from Southern Egypt play beneath a similar shelter to the right. Beyond the garden a vista of temples and red-tiled buildings. On one of the trees hangs an *oscillum*, or white mask of Bacchus, to make the vines fruitful.

164, "*A wet roadside,*" B. W. LEADER, A. (*sketch, p.* 50).

165, "*A decoy,*" Hon. JOHN COLLIER (*sketch, p.* 51).

A lady in gold brocade, with early English head-dress, drops a rose at the entrance to a cloister, where lurks an assassin.

167, "*Wet Autumn Days,*" ERNEST P. BUCKNALL (*sketch, p.* 53).

168, "*Surgeon Lieut-Col. R. M. Craig,*" W. F. YEAMES, R.A.

169, "*Beyond Man's Footsteps,*" BRITON RIVIERE (*sketch, p.* 52).

A polar bear on crags of blue ice faces the setting sun.

170, "*George Meyrick, Esq.,*" W. W. OULESS, R.A.

171, "*In the Rhone Valley,*" BRYAN HOOK (*sketch, p.* 53).

172, "*The Palm Grove,*" FREDK. GOODALL, R.A. (*sketch, p.* 54).

Two *fellahin* driving sheep through an oasis.

174, "*Ganavan Links and Bay,*" LINDSAY G. MACARTHUR.

175, "*Come, if you dare,*" JOHN T. NETTLESHIP (*sketch, p.* 55).

A lion growling over the dead body of an antelope.

176, "*James Dewar, Esq., F.R.S.,*" W. Q. ORCHARDSON, R.A.

Painted for Peterhouse College. Seated at laboratory table, on which is a phial of solid air.

177, "*Lowestoft boats running in in a breeze,*" H. MOORE, R.A.

181, "*Surg.-Lieut. Leopold Hudson, Duke of Cambridge's Hussars,*" COLLIER SMITHERS.

182, "*Mrs. Gerald Leather,*" JAMES SANT, R.A.

Three-quarter length, in pale yellow evening dress.

183, "*The head of the loch,*" PETER GRAHAM, R.A. (*sketch, p.* 56).

Here, at the end of a Scotch sea-loch, the waters dash under the ledges of black and yellow rocks. White sea-gulls perch and hover here and there.

184, "*Charles Thomas, Esq., J.P., Dep.-Chairman Midland Railway Company,*" HUBERT HERKOMER, R.A.

185, "*Wild grouse*," KENNETH MACKENZIE.

189, "*Outdoor Relief*," JOHN ADAMSON (*sketch, p.* 57).

Boy offering mouse to barn owls in a loft; lantern light.

190, "*The spirit of the summits*," Sir FREDERICK LEIGHTON P.R.A. A stately female figure, robed in white, and seated in solitude on the topmost pinnacle of an ice-bound mountain height (*sketch, p.* 58).

191, "*Sir William Savory, Bart., F.R.S.*," W. W. OULESS, R.A.

196, "*Flowers of the Alps*," J. MACWHIRTER, R.A. (*sketch, p.* 59)

On the way up the Simplon Pass from Brieg to Domo d'Ossola. The little village to the left is Berisal, the "first station" on the mountain route to Italy. In the foreground is a slope carpeted with brilliant spring flowers, the blue gentian, the yellow anemone and a kind of buttercup.

197, "*A stolen kiss*," MARCUS STONE, R.A. (*sketch, p.* 61)

In an eighteenth-century garden.

198, "*Marian, daughter of J. T. Chance, Esq.*," JAMES SANT, R.A.

200, "*In September*," FRED MILNER.

204, "*The noonday rest*," T. SIDNEY COOPER, R.A.

Highland cattle and sheep among heather.

205, "*Wet sand*," COLIN HUNTER, A. (*sketch, p.* 60).

206, "*Tom Nickalls, Esq., Master of the Surrey Staghounds*," HENRY T. WELLS, R.A.; fur coat over hunting costume (*sk, p.* 62).

209, "*Five o'clock tea*: 1893," W. P. FRITH, R.A. (*sketch, p.* 63).

210, "*Amour piqué*," W. A. BOUGUEREAU (*sketch, p.* 64).

211, "*An odd volume*," H. S. MARKS, R.A. (*sketch, p.* 65).

A spectacled bibliophile, with battered hat, blue gingham umbrella, and snuff-coloured coat, blue-green doorway.

212, "*First practice*," G. A. STOREY, A. Girl with guitar (*sketch, p.* 66).

216, "*Robert Bridges, Esq.;*" half-length. C. W. FURSE.

217, "*Evening*," FRANK BRAMLEY, A.

An old man complacently admiring his hollyhocks (*sketch, p.* 68).

218, "*The magic crystal*," FRANK DICKSEE, R.A. (*sketch, p.* 69).

An olive-complexioned maiden, in shot purple and green costume, seated before a tripod, background of burnished copper.

219, "*The coming of Arthur*," J. WALTER WEST (*sketch, p.* 68).

> "And down the wave and in the flame was borne
> A naked babe, and rode to Merlin's feet,
> Who stoopt and caught the babe, and cried, 'The King!'"

221, "*J. Passmore Edwards, Esq.*," G. F. WATTS, R.A.

222, "*Orpheus*," J. M. SWAN, A.

A nude youth leading a train of lions, lionesses, and birds of various kinds. Background of sea and forest.

223, "*The Marquess of Salisbury, K.G.*," H. HERKOMER, R.A.

In black and gold Chancellor's robes of the University of Oxford.

226, "*Nelly, d. of J. Strain, Esq., M.I.C.E.*," W. C. T. DOBSON, R.A.

227, "*Rehearsing the 'Miserere': Spain*," J. B. BURGESS, R.A. (*sketch, p.* 71)

Choir-practice in a sacristy in Salamanca. The precentor, an old *padre*, violin in hand, is training his youthful charges, some

peasant-lads, clad in the cross-gartered white stockings, bast sandals, and rough, brightly-coloured garments of the South.

228, "*Noon*," J. C. ADAMS, Harvest, near Ewhurst, Surrey.

232, "*Ganymede*," BRITON RIVIERE, R.A. (*sketch, p.* 72).

233, "*God save king James*," A. C. GOW, R.A. (*sketch, p.* 73).

A party of Jacobite huntsmen, during the rebellion of '45, have chosen an empty sand-pit on the Northumberland borders as a rendezvous. The leader of the mounted conspirators, in scarlet coat, is reading a proclamation.

234, "*Portrait of a lady*," W. Q. ORCHARDSON, R.A.

Three-quarter length, in evening dress of the palest green.

238, "*Herring-packers: 'As honest maids as ever broke bread,'*" J. C. HOOK, R.A.

239, "*H.R.H. The Princess of Wales*," LUKE FILDES, R.A.

Full face, seated, holding Japanese pug. Evening dress of black tulle, relieved by red rose and pearl necklace. Red background.

243, "*Wind and wave*," F. STUART RICHARDSON (*sketch, p.* 74).

244, "*Sunshine after rain*," H. W. B. DAVIS, R.A. (*sketch, p.* 75).

245, "*The lady of Shalott*," J. W. WATERHOUSE, A.R.A.

Tennysons heroine is working, embowered within the "four gray walls" on the silent isle of the river that flows down to "fatal Camelot." She sits solitary, weaving her magic web by night and day. In the mirror at her back the landscape, the sunshine, and the busy river are reflected. To her left is a quaint oratory with statuettes of the Virgin and Child, lit up with the pale light of tapers. Silken balls and worsted strands are littered in her lap and on the floor. It is the moment when Sir Lancelot ride by along the riverside in burnished armour. As she looks down to Camelot, and the curse comes upon her, the mirror cracks, the loom breaks up in ruin, and all the work is undone (*sketch, p.* 76).

246, "*Mrs. R. Wright Taylor*," NIELS M. LUND (*sketch, p.* 77).

249, "*An idyll*," CHARLOTTE MURA.

250, "*The Colleoni monument*," HENRY WOODS, R.A.

A small canvas, showing an equestrian statue, the last executed by A. Verocchio. Venetian girl and pigeons in the foreground.

251, "*The late Sir Andrew Clark, Bart.*," G. F. WATTS, R.A.

252, "*At the close of a joyful day*," L. ALMA-TADEMA, R.A. (*sketch, p.* 77).

Small upright picture on the steps of a marble balcony, A young girl with Roman-red hair is seen in profile, as she gazes westward at the dying sunset. The calm Mediterranean stretches far down below. Her soft grey-green and yellow draperies, with sapphire tastenings, fall round her in graceful folds. The western face of the white marble wall on which she leans is tinged with the sunset-glow.

253, "*Idle fears*," E. J. POYNTER, R.A. (*sketch, p.* 77).

A scene in the old Roman baths at Bath.

259, "*For he had great possessions*," G. F. WATTS, R.A. (*sk., p.* 78).

A harmony of dull red, rich yellow, and green tones.

260, "*Mrs. Theyre Smith*," L. ALMA-TADEMA, R.A.

Other pictures to be noted are—

162, "*The entrance of Cleopatra into Tarsus*," H. H. GILCHRIST; **180**, "*Mid-channel*," W. E. NORTON; **201**, "*The silent loch*," E. S. WOOD; **207**, "*Don Quixote and Sancho Panza*," RALPH PEACOCK; **214**, "*Miss Aileen Buckle*," H. J. HUDSON; **224**, "*Moonrise*," W. E. OSBORN; **229**, "*Le Pierrot rose*," FRANK CHASE; **230**, "*Light lingers on the lowland*," LOUIS GRIER; **242**, *Pysché mourning for Cupid*"; **248**, "*Evening*," G. W. JEVONS; **257**, "*Joseph interpreting Pharaoh's dream*," G. S. WATSON; **262**, "*Surely the great waters will not reach unto them*," T. M. HEMY.

GALLERY IV. [Illustrations, pp. 78–88.]

This gallery is headed by Mr. Prinsep's, "*À Versailles.*"

264, "*The fringe of the river*," J. CLAYTON ADAMS.

265, "*At the edge of the wood*," ELIZABETH FORBES (*sk., p.* 79).

266, "*A summer afternoon in the Atlantic a hundred years ago*," T. SOMERSCALES. The end of the fight off Ushant, June 1st, 1794. British ships forming line to cut off French prizes.

270, "*The parting gleam*," LILY BRISTOW.

273, "*On the South Downs*," J. AUMONIER (*sketch, p.* 80).

274, "*Mrs. G. Marshall*," T. B. KENNINGTON.

276, "*After Chevy Chase*," HERBERT DICKSEE.

Wolfhound and mastiff bemoaning their slain master.

277, "*À Versailles!*" VAL C. PRINSEP, A. (*sketch, p.* 81).

278, "*Salisbury*," C. E. JOHNSON (*sketch, p.* 82).

279, "*Mrs. William McFarlan*," HUGH DE T. GLAZEBROOK.

282, "*The foggy Thames*," SEBASTOPOL S. HOLLAND.

283, "*An awkward customer*," P. HARLAND FISHER.

288, "*Lady Miles*," MAUD PORTER.

289, "*In fair Strathspey*," J. MACWHIRTER, R.A.

Looking southward up the Spey Valley towards Kingussie, from a point near Rothiemurchus in Inverness-shire. The Monadh Liadh mountain range is seen in the distance to the right. A graceful birch-tree, with yellowed foliage, stands in the foreground.

290, "*Moonrise at sunset*," HILDA MONTALBA.

293, "*Gold*," J. C. DOLLMAN.

A miser carries a coffer of gold to a tomb, jostled by a crowd.

294, "*Mrs. Pantia Ralli*," LUKE FILDES, R.A.

In yellow, three-quarter length.

295, "*'Twixt the gloaming and the mirk*," J. MACWHIRTER, R.A.

298, "*Mrs. J. Hanson Walker*," J. HANSON WALKER.

299, "*Mrs. Samuel Butler*," S. LUCAS, A. Seated at piano. (*sketch, p.* 85).

300, "*Morning Glory*," M. RIDLEY CORBET (*sketch, p.* 84).

301, "*In praise of Buddha*," M. H. A. SIMPSON (*sketch, p.* 83).

304, "*The Shower*," LOUIS GRIER.

305, "*Twilight*," E. A. WATERLOW, A.

306, "*Le Roi s'amuse: Henry III. of France*," W. F. YEAMES, R.A.

The King wears pale blue and silver knee-breeches, and sits on yellow cushions (*sketch, p.* 84)

307, "*August blue*," HENRY L. TUKE (*sketch, p.* 86).

308, "*The water meadows of Picardy*," ERNEST PARTON (*sk. p.* 86).

311, "*Arrested*," JESSIE MACGREGOR (*sketch, p.* 89).

A Russian "suspect." On the table are papers signed "Kuropatkin" and "Skobeleff."

312, "*No*," HELEN M. HATTON.

Girl with dark purple hair and loose blue gown.

313, "*Tarantella*," GWILT JOLLEY.

315, "*Clouds dispersing at sundown*," ARTHUR T. NOWELL.

316, "*Moonrise*," FRED HALL.

317, "*A Surrey woodland*," B. W. LEADER, A.

A study of bracken and thick underwood, at the edge of a sylvan tract in Surrey. Children picnicking.

318, "*The ordeal of purity*," G. H. BOUGHTON, R.A. (*sk., p.* 87).

An illustration of Hamlet's saying to Ophelia: "Be thou chaste as ice, as pure as snow, thou shalt not escape calumny." An innocent, white-robed maiden with the face and halo of a saint, passes over a cheerless winter landscape, reading a vellum-bound breviary. She appears unconscious of a sinister group of three, the personifications of Vice, Malice, and Folly, cowering beside a fire in a withered eopse. Overhead, a pitiless snow-charged sky.

323, "*A good shepherd*," GEORGE WETHERBEE.

324, "*The first breath of autumn*," H. W. B. DAVIS, R.A.

Mare and foals by brook; low overhanging clouds (*sketch, p.* 88).

Other pictures noted are—**268**, "*Lingering autumn*," L. B. HURT; **269**, "*Stornoway*," L. G. MACARTHUR; **272**, "*Sweet and Twenty*," HELENA M. SWAFFIELD; **275**, "*Black diamonds*," HELEN FRANCK; **286**, "*Feeding the hungry*," A. M. ROSSI; **287**, "*Miss N. du Maurier*," W. H. BYLES; **292**, "*The wrestlers*," ARTHUR MEADE; **319**, "*Una and the fauns*," R. C. W. BUNNY.

GALLERY V. [Illustrations, pp. 88–98.]

327, "*Temporary insanity*," JOHN HASSALL.

A *Parisienne* closing windows, with charcoal brazier lit.

328, "*The fringe of the island*," C. W. WYLLIE (*sketch, p.* 89)

329, "*Ramsgate sands*," JOHN BRETT, A.

330, "*Harmony*," B. A. BATEMAN.

334, { "*A feeling of longing and sadness that is not akin to pain,*
And resembles sorrow only as the mist resembles the rain." } W. URWICK.

A girl in crimson dress. A golden light suffuses the picture.

335, "*Moonrise*," J. N. BARLOW (*sketch, p.* 90).

336, "*The lonely road*," ALFRED EAST.

338, "*The churchyard path*," NELLY ERICHSEN.

339, "*The R. Hon. A. J. Mundella, M.P., F.R.S.*," A. S. COPE.

340, "*All beautiful in naked purity*," HUBERT HERKOMER, R.A.

A figure nude leaning against a bough with her back to a brown mountain burn, and looking over her right shoulder. Wild-rose bush in foreground. Suffused glow of midday sun.

341, "*Sea lavender*," FRED. MILNER.

342, "*Carmèla*," GWILT JOLLEY.

343, "*Professor Blackie*," SIR GEORGE REID (*sketch, p.* 91).

344, "*When lingering daylight welcomes night's pale green*," ERNEST BARTON.

348, "*The Hard*," C. W. WYLLIE. Jetty, with rough boats, etc.

352 "*An alien*," ERNEST NORMAND (*sketch, p.* 92).

A white slave, standing before an Egyptian, her new owner.

353, "*Autumn*," F. BRAMLEY, A. Old white cart-horse and labourer.

358, "*Over snowfields waste and pathless*," JOSEPH FARQUHARSON (*sketch, p* 94).

359, "*Joseph interpreting Pharaoh's dream*," HAROLD SPEED.

This picture obtained the R.A. Gold Medal and Travelling Scholarship in Dec. 1893 (*sketch, p.* 94).

360, "*A cottage garden*," YEEND KING.

362, "*The harbour bar*," C. E. HOLLOWAY.

363, GERALD E. MOIRA.

> "And with his foot and with his wing-feathers,
> He swept the spring that watered my heart's drouth.
> Then the dark ripples spread to waving hair,
> And as I stooped, her own lips rising there
> Bubbled with brimming kisses at my mouth."—*D. G. Rossetti.*

364, "*A sunlit harbour*," ALFRED EAST (*sketch, p.* 95).

367, "*Mrs. George Wemyss*," CHARLES LUTYENS.

368, "*J. Ellingham Brooks, Esq.*," HENRY BISHOP.

369, "*Vice gambling with Death*," A. HÄNDEL GEAR.

370, "*The sea-maiden*," HERBERT J. DRAPER.

> "A song of drag-nets hauled across thwart seas,
> And plucked up with rent sides, and caught therein
> A strange-haired woman with sad singing lips."—*Chastelard.*

By a recent R.A. Gold Medallist. Six sailors have landed a sea nymph in their purple drag-net through the vivid green sea.

371, "*Worcester Cathedral*," B. W. LEADER, A. (*sketch, p.* 96).

Late sunset glow on the central tower; the long roof is in shadow. The cathedral pile, with the red-gabled buildings and trees is reflected into the broad slow-moving Severn below.

375, "*The Argonauts and the Sirens*," H. G. RIVIERE (*sk., p.* 97).

376, "*Banks and braes at Ochiltree*," E. STEWART WOOD.

379, "*The golden age*," ABBEY ALTSON. Maidens dancing.

380, "*A Corsican fishing-boat off Pianosa*," EDWIN HAYES (*sketch, p.* 98).

381, "*Yes, sah! sixpence, sah!*" W. L. WYLLIE, A.

Negro boys diving by a P. and O. steamer.

Other pictures noted are—**326**, "*Winchester from St. Catherine's Hill*," CHARLES SMITH; **346**, "*The Mendip Hills*," J. H. V. FISHER; **351**, "*A Waif*," ARTHUR BURRINGTON; **354**, "*Miss Isabella Wilson*," BLANCHE JENKINS; **356**, "*Portrait of the painter*," J. H. F. BACON; **365**, "*At close of day*," WILFRID BALL; **372**, "*Lost in reverie*," J. D. CONNAH; **377**, "*Piloting us Home*," W. H. Y. TITCOMB.

GALLERY VI. [Illustrations, pp. 98–106.]

382, "*When the lamp is shattered The light in the dust lies dead,*" *Shelley*, W. H. MARGETSON.

A young girl nude, in the twilight of a pagan temple, stands beside gray blue draperies looking down at a broken lamp from which a thread of smoke ascends.

385, "*The first Christmas dawn,*" A. GOODWIN.

388, "*Evelyn Louise Olivier,*" H. A. OLIVIER.

390, "*Evening on the Girvan,*" A. BROWNLIE DOCHARTY.

391, "*A battle incident: artillery going in under fire,*" S. L. WOOD. One of the leading horses of the battery lies fallen and bleeding.

392. "*The first audience,*" MARGARET I. DICKSEE.

Oliver Goldsmith reading "She Stoops to Conquer" to "Little Comedy," and the "Jessamy Bride." A stream of green light from the garden. The by-names were applied respectively to Miss Catherine Horneck and Miss Mary Horneck, with the latter of whom Goldsmith is supposed to have been in love. (*rough sketch by artist, p.* 99).

393, "*Lady in brown,*" J. LAVERY. Study in browns in dark key.

396, "*Maude,*" ARTHUR HACKER, A.

Young lady seated, looking at a sketch. Her brown straw hat hanging at her elbow carries round the line of the composition.

397, "*Winter comes,*" T. HOPE MCLACHLAN.

398, "*Death turning from the innocence of a child,*" H. J. STOCK.

"A simple child, What should it know of death?"—WORDSWORTH.

Death as a grisly man in sombre blue drapery turns from a red-smocked child who offers white flowers.

402, "*Mrs. Patrick Campbell as 'Paula Tanqueray,'*" SOLOMON J. SOLOMON.

Mrs. Campbell on the stage (see *sketch, p.* 100), and wearing a lemon-coloured dress with pale green flowers, trimmed with lace.

404, "*Watchers by the Strait Gate,*" ANNA LEA MERRITT.

408, "*Mrs. S. Walmisley,*" PHIL. R. MORRIS, A. (*sketch, p.* 101).

In white, with white boa, seated by grey-blue curtain.

409, "*A shot at daybreak: Kashmir,*" VEREKER M. HAMILTON.

A man on the edge of a precipice still shrouded in night takes aim at an object below. He is held by the heels by a native hunter.

411, "*Portrait of a lady,*" J. LONGSTAFF.

415, "*The brigs of Ayr,*" EYRE CROWE, A. (*sketch, p.* 102).

417, "*Sunset after rain,*" ALFRED PARSONS.

Lurid sunset over fields of turnips and red cabbage.

418, "*Trafalgar,*" THOMAS DAVIDSON.

"While they were carrying Nelson down he desired that the tiller-ropes, which had been shot away, should be rove immediately; and that he might not be seen by the crew he took out his handkerchief to cover his face and his stars."—*Naval History*.

421, "*Madonnina,*" AMY B. ATKINSON (*sketch, p.* 102).

422, "*The bachelor,*" RALPH HEDLEY (*sketch, p.* 103).

Old cottager turning a kipper on a gridiron.

Over the door leading to Gallery VII. is an important work by Mr. Sargent, covering a large portion of the ceiling of the Gallery.

423, "*Lunette and portion of ceiling.*" Part of a mural decoration for the public library of Boston, U.S.A. J. S. SARGENT, A.

425, "*Returning to work,*" ARTHUR LEMON (*sketch, p.* 104).

Brown and white cart-horses climbing a grey hill-side road.

426, "*Farmhouse in the Boulonnais,*" EYRE CROWE, A.

A red-tiled cottage amongst elms, in front of which is a dove-cot formed of a cart-wheel, and a churn.

427, "*Home moorings,*" C. NAPIER HEMY.

Small smack with grey green sea behind (*sketch, p.* 104).

428, "*In the arms of Morpheus,*" W. REYNOLDS-STEPHENS.

On a mountain peak a maiden in a crimson tunic reclines on the arm of the young god of sleep, whose head is bound with a chaplet of poppies. He is girdled with orange drapery.

434, "*Bolting the otter,*" WALTER HUNT (*sketch, p.* 105).

In the morning, before the sun has dispelled the scent, a pack of yelping otter-hounds fling themselves upon an otter, which is taking to a narrow stream. Huntsman behind in scarlet (*the sketch on p.* 105 *is in reverse of the picture*).

435, "*The Black Watch* (42*nd Royal Highlanders*) *at bay, Quatre Bras,*" WILLIAM B. WALLEN.

436, "*Mrs. Charles Newton-Robinson,*" J. W. WATERHOUSE, A.

Full length, in white, seated. Blue-grey floor-cloth and yellow-grey curtain behind.

440, "*E. Onslow Ford, Esq., A.R.A.,*" ARTHUR HACKER, A.

The two artists have exchanged portraits in their own mediums.

441, "*Badajos,* 1812," R. CATON WOODVILLE.

"When Wellington saw the havoc of the night, the firmness of his nature gave way for a moment, and the pride of conquest yielded to a passionate burst of grief for the loss of his gallant soldiers."—*Napier's 'History of the Peninsular War.'*

Among the ruined bastions, piled with dead and wounded, a group of soldiers greet their general with loud huzzas.

444, "*Caught!*" HECTOR CAFFIERI.

A picture in light key of a naked little boy sitting in the net held by a French fisher girl.

445, "*Love in idleness,*" AMY C. BREWER (*sketch, p.* 106).

In a gossamer-hung rose-bower Cupid is clipping the wing of a white pigeon.

446, "*When the heart is young,*" EDWARD KING.

A merry little girl deep in summer flowers floats an air balloon in the sunshine near the sea.

448, "*Portrait of a lady,*" MAURICE GREIFFENHAGEN.

In hat and fur-trimmed cloak. Low-toned study in grey and brown.

452, "*Midnight in Egypt: overflow of the Nile,*" ARTHUR GILBERT.

The encroaching waters half surround two huge monuments.

Other pictures noted, are—

394, "*Homeward bound,*" C. W. BARTLETT; **401**, "*Evening,*" WELLWOOD RATTRAY; **413**, "*The ravages near Bolt Head, S. Devon,*" WALTER J. SHAW; **424**, "*The sunken road of Ohain: an incident in the battle of Waterloo,*" STANLEY BERKELEY; **433**, "*The pursuit of wealth,*" A. BERNARD SYKES; **438**, "*Old willows,*" E. W. WAITE; **447**, "*The gorsy marsh,*" TOM CLOUGH; "*Miss M. A. Windle,*" NORMAN HIRST.

GALLERY VII. [Illustrations, pp. 107–113.]

454, "*John Stirling, Esq.*," W. W. OULESS, R.A.

455, "*At evening time there shall be light*," W. L. WYLLIE, A.

The sun behind smoky banks of clouds lights up with gold and orange restless waves which bear forward a brown-sailed yawl.

456, "*Wintry weather*," COLIN HUNTER, A.

Fishing-boats drawn upon a seaweed-strewn shore.

451, "*The quarry team*," STANHOPE A. FORBES, A.

Road near Land's End on a grey day. Luminous passages of light outline the horizon.

462, "*Professor Burdon Sanderson, F.R.S.*," HON. J. COLLIER.

467, "*The call to arms*," SEYMOUR LUCAS, A. (*sketch, p.* 108).

A stirring scene of the period, when all England was roused to arms against the Armada. Here, on the quay at Yarmouth, the mayor, with his furred and scarlet robes of office, and collar and chain, is reading Elizabeth's proclamation bareheaded. He is attended by a determined-looking standard-bearer, upraising the ensign of the Tudor lions passant, and the French *fleurs-de-lys*. His drummer-boys stand before him in red tunics, blazoned with the rose and crown. Halberdiers and pikemen throng around.

475, "*After the Battle: Sedan*," JOHN CHARLTON.

"The horses! the horses! . . . These were the mounts which had lost their rider in the fight. . . . And now, when hunger pricked them like a spur, they started off altogether at a mad gallop, and charged across the blank, silent country, crushing the dead and finishing off the wounded."—EMILE ZOLA, '*The Downfall*.'

The riderless horses gallop forward, throwing up a shower of mud. The pale sky is spotted with startled birds. In the foreground a cuirassier and his horse lie as they have fallen,—to be hammered by the thunderous approaching hoofs.

483, "*Harlech Castle, North Wales*," PHIL. R. MORRIS, A.

The Snowdon range in the distance is seen through a shower, which forms a rainbow at the base of the fortress. A flock of sheep in front, at the bottom of which lies Portmadoc.

484, "*The village church*," B. W. LEADER, A.

The east end of Shere Church, near Dorking, with the characteristic Surrey shingle spire, and yew-planted churchyard. Cloudy sky.

487, "*Our Father which art in Heaven*," FLORENCE SMALL (*sketch, p.* 109).

491, "*Fredk. E. Webb, Esq.*," PHIL. R. MORRIS, A.

492, "*A confession of love*," JOHN H. F. BACON (*sketch, p.* 110).

Enid is clad in a pale green chiton which shimmers in yellow lamp-light. Her mother has a purple hood, beneath which is a darker mantle of the same hue, and a green gown.

494, "*Woodland*," JOHN ABORN.

497, "*Light at evening time*," THOMAS W. ALLEN.

498, "*Summer waters*," J. W. NORTH, A.

A shallow sparkling brook which has carved its way through iron-red soil, is wreathed on the left of the picture with the foliage of sinuous trees, and canopied with verdure as it bends out of sight.

499, "*F. W. Harris, Esq.*," HUBERT HERKOMER, R.A.

504, "*The coming storm*," R. W. MACBETH, R.A. (*sketch, p.* 111).
The scene is laid in the fen district of Cambridgeshire.

505, "*Sir John Gladstone, Bart.*" W. W. OULESS, R.A.

510, "*A-hunting we will go*," JOHN R. REID (*sketch, p.* 112).
Outside a red-tiled hostelry a group of peasants watch huntsmen and hounds. In the foreground a red-frocked infant rides pick-a-back.

511, "*Threading the needle*," ALBERT NEUHUYS.

512, "*The Battle of the Standard*," FANNIE MOODY.
Puppies fighting for possession of a newspaper.

513, "*Whitby, from the cliffs, at sundown*," W. LLEWELLYN.

516, "*The awakening of love*," HERBERT C. SCHMALZ (*sk. p.* 113).

517, "*Through the glen in a snowdrift*," T. SIDNEY COOPER, R.A.
Sheep and oxen passing along a Cumberland mountain road.

518, "*The hour when daylight dies*," ERNEST A. WATERLOW, A.
A road, crossed by a pool of water reflecting yellow sky, runs past a group of thatched cottages. Cattle approach.

Other pictures noted are: — **459**, "*The close*," J. BURTON KNIGHT; **464**, "*Scant pasture*," E. AUBREY HUNT; **466**, "*A sea-nymph*," B. E. WARD; **469**, "*In tow*," ARTHUR HOPKINS; **472**, "*Warping off the beach*," J. FRASER; **473**, "*Miss Gracie Leigh*," LAURENCE KOE; **480**, "*Poppyland*," A. W. REDGATE; **495**, "*November evening*," R. J. LEIGH; **508**, "*John Anderson, my Jo*," THEODORE COOK; **515**, "*Birds of prey*," J. HASSALL.

GALLERY VIII. [Illustrations, pp. 113–121.]

522, "*Oil for the lamp*," FRANK W. W. TOPHAM (*sketch, p.* 113).

523, "*I. Zangwill, Esq.*," SOLOMON J. SOLOMON. In low key.

526, "*Wood nymphs*," P. CLARKE (*sketch, p.* 114).

527, "*The disciple*," WALTER C. HORSLEY (*sketch, p.* 114).

528, "*Edgar Flower and his daughter Lilian*," P. R. MORRIS, A.

533, "*May*," J. HANSON WALKER.
Half-length, cream-coloured satin.

534, "*The promise of a wild night*," JOHN BRETT, A.
A rolling sea, tipped here and there with foam. Red clouds against the setting sun. Rocks and lighthouse.

539, "*By the light of the fire*," FRANK BRAMLEY, A.
A grandmother regards a smiling baby seated on its mother's lap. The group is lighted by firelight.

540, "*The Child enthroned*," T. C. GOTCH.
A flaxen-haired girl in mediæval blue cloak embroidered with gold. (*Sketch omitted by desire of artist.*)

541, "*Divinely fair*," HENRY T. SCHAFER (*sketch, p.* 116).

543, "*Child with the fair unclouded brow and dreaming eyes of wonder*," T. B. KENNINGTON.

544, "*The favourite*," N. H. J. BAIRD (*sketch, p.* 116).
A dove alights on the hand of a girl feeding fowls.

545, "*Some poor people*," H. H. LA THANGUE.
Seated on a high backed-chair by a fireplace, her head sadly turned away, a young mother holds a sick baby in her lap. An old woman sits opposite with a medicine bottle.

546, "*The parting hour*," JOHN BRETT, A. (*sketch, p.* 117).

A little group in the middle distance taking leave of a man about to enter a boat. A white fishing village beyond, and mountaius, all bathed in sunset, and viewed over a golden sea.

551, "*A Perthshire river*," J. SMART.

557, "*Beatrice and Gladys, daughters of F. Kell, Esq.*," JOSEPH CLARK (*sketch, p.* 119).

558, "*Peace at eve*," DAVID MURRAY, A.

In the place of honour is Mrs. Normand's large picture.

564, "*Psyché before the throne of Venus*," MRS. ERNEST NORMAND, the high key of which lights up this end of the gallery (*sk., p.* 118).

Inspired by a passage in Morris's "Earthly Paradise." Psyché, heart-broken in her search for Cupid, comes suddenly into the presence of Aphrodité surrounded by her maidens, and falls prostrate at her feet. The draperies of the group to the left are pale blue and low toned powdered purple, harmonizing with the rosy oleander blooms. The group on the right have clinging draperies of yellow and amber and salmon red; they have for a background the silvery green of a grove of ilex trees.

565, "*The gleanings of the herring harvest*," COLIN HUNTER, A.

Scene in the Shetland voes. Coracles unlading.

566, "*Hylas*," CECIL REA.

573, "*A March day*," HARRY G. SHIELDS.

577, "*Mary at the house of Elizabeth*," GEORGE HITCHCOCK.

The Virgin stands in a garden, holding a lily. She wears a white cap and bodice and a purple-blue gown.

583, "*The happiest time*," EDWARD G. HARPER (*sketch, p.* 119).

584, "*Awakening of the spirit of the rose*," WILLIAM STOTT.

Low toned decorative picture of a dark-haired maiden in diaphanous draperies, reclining among roses.

585, "*Long after*," DAVID MURRAY, A. (*sketch, p.* 121).

Corfe Castle on a grassy slope, square and bluff. The ground is parched and brown as the painter saw it in autumn. The distant view is bounded by a streak of blue sea, and Branksea Island.

590, "*Returning from pasture*," T. AUSTEN BROWN.

A village girl driving cattle beside hedgerow; evening light.

592, "*The orchard*," URSULA WOOD.

596, "*The song of a lark and the blind girl*," H. H. LA THANGUE.

A blind girl seated in a garden listens intently to a lark.

597, "*When the stars are like dreams, and the breezes all like sighs*"—*Hervey*. HERBERT DALZIEL. A misty river bank.

Other pictures to be noted are—**520**, "*Spring time in Mentone*," CHARLES ALEXANDER; **530**, "*A dream of Canterbury from St. Martin's*," V. P. YGLESIAS; **535**, "*Poachers*," DAVID FARQUHARSON; **537**, "*Portrait of a girl*," EDWARD PATRY; **538**, "*A promising beginner*," CARL SCHLOESSER; **548**, "*The Lady Frances Balfour*," MYRA E. LUXMOORE; **554**, "*A grey day*," A. W. PEPPERCORN; **568**, "*Cattle resting: evening*," PATRICK DOWNIE;

575, "*A study in blue and green*," LILY ALLPORT; **586**, "*A sun-worshipper*," FREDERICK D. WALENN; **595**, "*Evening glow*," ALFRED A. GLENDENING; **601**, "*Marooned*," PERCY R. CRAFT.

GALLERY IX. [**Illustrations, pp. 122–126.**]

This gallery contains 179 pictures, chiefly of small size. Amongst them are—

603, "*Primulas*," WILMOT LANCE.

608, "*The most devoted of her slaves*," BRITON RIVIERE, R.A.

An enthusiastic colley looks up at a girl with milk pail.

613, "*Chrysanthemums*," ADAM EVANS.

615, "*The favourite song*," HANS KNOECHL.

617, "*A summer day off the South Bishop*," JOHN BRETT, A.

Shipping in pearly sea.

623, "*Types of English beauty*," M. S. LUCAS.

627, "*Silent persuasion*," LAURA ALMA-TADEMA.

A blonde maiden in grey opens a casement, as a cavalier looks questioningly in her face.

630, "*Belle: a portrait*," LAURENCE KOE.

631, "*A summer sea*," FRANK DICKSEE, R.A.

632, "*Will you come with me?*" ALFRED W. STRUTT.

A little girl coaxing a donkey.

634, "*Idleness*," HENRY LE JEUNE, A.

Little village damsel beside a pool.

635, "*A vagabond*," ROBERT L. OWTRAM.

640, "*The meadows by Haddon Hall*," ERNEST A. WATERLOW, A.

642, "*Crumbs from the rich man's table*," WILLIAM WEEKES.

645, "*Outward Bound*," HENRY MOORE, R.A. (*sketch, p.* 123).

A pendant to No. 656.

647, "*Market place, Bruges*," FLORA M. REID.

652, "*At the window*," Sir F. LEIGHTON, Bart., P.R.A.

A dark-haired boy in dark blue, looking over window-ledge.

656, "*Coming home*," HENRY MOORE, R.A.

658, "*A quaint corner: Robin Hood's Bay*," JOHN H. INSKIP.

660, "*Feeding-time: gipsy life in winter*," CLAUDE HAYES.

Man feeding two goats in front of caravan.

663, "*A mill-pond in a blossoming land*," J. W. NORTH, A.

667, "*The Emperor's coming*," ANDREW C. GOW, R.A.

670, "*Tiger resting*," HARRY DIXON.

671, "*Première neige: aux Avants*," ALBERT GOS.

678, "*Twilight after shower*," MOFFAT P. LINDNER.

682, "*Billy*," EMILY L. LONG.

687, "*Past and present*," KATE PERUGINI.

691, "*Eyes to the blind*," BRITON RIVIERE, R.A.

A fox-terrier, with large excited eyes, on the alert for possible alms for his blind master.

692, "*First steps*," JOSEPH CLARK.

696, "*Sweet peas*," H. FANTIN-LATOUR.

697, "*Foundling hospital*," EYRE CROWE, A.

698, "*The Ford, Norfolk*," CLAUDE HAYES.

702, "*Hush!*" MAUDE GOODMAN (*sketch, p.* 122).

705, "*Summer breeze in the Channel*," HENRY MOORE, R.A. (Diploma work deposited on his election as an Academician.)

711, "*A proclamation*," E. BLAIR LEIGHTON (*sketch, p.* 124). Elizabethan scene; a civic dignitary reading proclamation.

714, "*Verses*," ELIZABETH GULLAND.

715, "*A new book*," HARRIET SUTCLIFFE.

718, "*Basket making*," ALBERT NEWHUYS.

723, "*Ragweed*," L. BLATHERWICK.

726, "*In the mountains: Venice*," HENRY WOODS, R. A.

729, "*Fondamenta dell' Abbazia, Venice*," WILLIAM LOGSDAIL.

730, "*Turning the plough*," GEORGE CLAUSEN (*sketch, p.* 125). Red glow of evening casts shadows over warm-coloured soil.

732, "*At play*," HENRIETTE RONNER. Three kittens playing with a pestle and mortar.

737, "*The talk of the town*," GEORGE O. REID.

738, "*Alnwick Castle*," JAMES SANT, R.A.

739, "*W. H. Withall, Esq.*," SEYMOUR LUCAS, A.

741, "*Reigate Heath cattle fair*," W. FRANK CALDERON.

752, "*Una 'Campagnada,'*" HENRY WOODS, R.A. (*sketch, p.* 125).

753, "*The trial trip*," FREDERIC STACKPOOLE, A.

763, "*Exmoor gipsies*," R. W. MACBETH, A.

764, "*Marianna*," RUDOLF LEHMANN.

774, "*Before sundown*," J. C. HOOK, R.A.

778, "*In the land of Nod*," LANCE CALKIN.

GALLERY X. [**Illustrations, pp. 126–132.**]

781, "*Psyche: 'Farewell,'*" GEORGE HARCOURT.

783, "*Winning*," J. HAYNES-WILLIAMS. A young man and woman in Empire costume, playing chess.

784, "*A rest*," FRANCES STERLING.

789, "*The evening wind*," T. HOPE MCCLACHLAN. A little rustic maid in wind-blown garments carries home firewood on the edge of a cliff. Evening effect.

790, "*Scottish lowlands*," DAVID FARQUHARSON. A stream with a broad fringe of sedgy autumn vegetation, amidst which cattle stray.

793, "*The home of the red deer*," CHARLES STUART (*sk. p.* 127).

796, "*Silent noon*," BYAM SHAW. A red-haired girl lies on the grass in the shade by a stream. Beside her is a youth in purple, with a lyre.

797, "*Fiammetta's song*," EDWIN A. ABBEY. An old world idyll. Fiammetta in crimson drapery touches her lute and sings on a circular terrace of warm coloured marble and mosaic, bordered by dark poplars, and overlooking distant hills tipped with evening glow. A queen in gold-embroidered white robes listens to the music, with her attendants, who are grouped around, standing, or reclining on cushions.

798, "*The North Ford, Uist*," ROBERT W. ALLAN. Men and women, with cattle, cross a narrow strip of water which lies in a hollow of a sandy plain.

801, "*Portrait of a hay-maker*," DANIEL WEHRSCHMIDT.

802, "*Passing shadows*," ARTHUR MEADE.

Purple cloud shadows floating across moorland.

803, "*Summer*," GUNNING KING.

A young lady with red parasol walking in the shade on a shadow-flecked country road.

806, "*Rooked*," JOHN A. LOMAX (*sketch, p.* 126).

A young *roué* in a room strewn with cards clenches his hands as he gazes at the departing figure of a man.

808, "*A priestess of Sekhet*," ST. GEORGE HARE.

810, "*The Chorus*," W. DENDY SADLER (*sketch, p.* 128).

A party of roysterers of the early part of the century, in a Sussex farmhouse, joining in the chorus led by the host, with a bowl before him. Wreaths of tobacco-smoke hang about the room.

815, "*Sir Henry Wiggin, Bart*," HUBERT HERKOMER, R.A.

816, "*Down to the river*," H. CLARENCE WHAITE.

817, "*Anchoring boats in the Straits of Gibraltar*," J. FRASER.

818, "*On the Tyne: East Linton*," JOHN P. NICOLSON.

819, "*L'Asta: a sale by auction*," S. MELTON FISHER.

The scene is a Venetian living room.

820, "*Evangeline finding Gabriel*," E. BOROUGH JOHNSON (*sketch, p.* 129).

823, "*Life in the streets: musicians*," WALTER OSBORNE (*sketch, p.* 129).

A poor neighbourhood. In the foreground is a fish-hawker, and over the way is a barrel organ.

824, { "*Travelled by few was the grass-covered road,*
Where the hunter of deer and warrior trode." } HENRY J. BELL.

825, "*There's many a slip*," EMMUSKA ORCZY.

A Persian cat and kitten, ably assisted by terrier puppies, have managed to upset a saucer of milk.

829, "*The love potion*," LOCKHART BOGLE (*sketch, p.* 130).

A Highland lass in mauve petticoat with red and yellow shawls. Sickle and bracken in the foreground. Over the fire an old crone is concocting a love-philtre. According to a Gaelic superstition for the charm to be successful it was necessary to take nine ferns cut by an axe, and three bones of an old man exhumed from a grave, and burn them to ashes. These were then to be scattered in the face of the north wind.

830, "*The test of the changeling*," LOCKHART BOGLE.

Fearing that her baby has been stolen or "changed" by the fairies, a Gaelic mother has brought the suspected child to be tested by the smith. The latter places the supposed changeling on the anvil, and raises his hammer, vowing aloud that he will smash it to a jelly. If the child is human it will merely cry; but if a fairy it will vanish in a blue flame, leaving the real baby at home in the cradle.

831, "*En visite*," MAURICE MOISAND.

832, "*Neighbours*," HERBERT P. DOLLMAN.

A girl in white sits in a window seat arranging daffodills. A young man watches with interest through the open window.

833, "*The first communion*," FLORA M. REID.
834, "*Thrown*," GUNNING KING (*sketch, p.* 130).
838, "*Lord Roberts of Candahar*," CHAS. W. FURSE.
In campaigning costume on a white charger.
840, "*Moonlight*," DAVID FARQUHARSON.
847, "*Cows at pasture*," J. MORRIS HENDERSON.
848, "*Barry Pain*," RUDOLF LEHMANN.
853, "*Roses : portrait of Lady Sladen*," LOUIS A. STARR.
854, "*Butterflies and working bees*," W. L. WYLLIE, A.
The first race of the big yachts on the Thames. The Britannia and Valkyrie running before the wind ; boats dredging in foreground.
856, "*Olivia*," GUSTAVE POPE.
861, "*Start Bay, South Devon*," BRYAN HOOK.
A harmony in mother-of-pearl, edged with sand.
862, "*The stream with ox-eyes fringed*," DAVID MURRAY.
Other pictures noted are: **807**, "*It looks better than it sounds*," EVELYN C. E. PYKE-NOTT ; **809**, "*Stanpit Common, Christchurch*," JAMES S. Hill ; **795**, "*Showers about*," J. H. V. FISHER ; **812**, "*Now comes still evening on*," ARTHUR D. RENDALL ; **828**, "*Adding insult to injury*," JOHN ADAMSON ; **836**, "*A frolic*," EDWARD KING ; **852**, "*When daylight blends with the pensive shadows on evening's breast*," PERCY W. GIBBS ; **857**, "*Apple-trees*," DORA NOYES ; **859**, "*Beaching the boat by moonlight*," R. JOBLING ; **863**, "*And one a full-fed river winding slow*," WILLIAM HUNT.

GALLERY XI. [**Illustrations, pp. 132–142.**]

865, "*Lady Macbeth*," S. P. COCKERELL.
866, "*Sir Walter O. Corbet, Bart.*," ARTHUR S. COPE.
867, "*A northerly breeze*," ARNESBY BROWN. A purple sea.
868, "*Disillusioned*," T. B. KENNINGTON.
A fashionably-dressed girl in white, seated on a couch, looks sorrowfully out of the picture, her quondam lover, meanwhile, regarding her coldly, with his back towards her.
875, "*Salmon-fishing,. Christchurch Bay*," STUART LLOYD (*sketch, p.* 132).
876, "*Sanctuary*," LASLETT J. POTT (*sketch, p.* 133).
The mob are in Polish costumes, and have a Polish type of face. The mother of Peter is also in Polish dress (*sketch, p.* 133).
877, "*Dr. H. A. Morgan, Master of Jesus College, Cambridge.*" Presentation portrait. HON. JOHN COLLIER.
879, "*The turn of the Plough*," G. GASCOYNE.
884, "*The late Archbishop of Armagh.*" EMILY C. WAY.
888, "*For fifty years.*" W. DENBY SADLER (*sketch, p.* 135).
889, "*The flowing stream*," ANDERSON HAGUE.
883, "*Flora day ;*" Cornish custom, 8th May. PHIL R. MORRIS, A.
At Hilston. Locally called "furry day" (*sketch, p.* 134).
895, "*The shepherd*," TOM GRIFFITHS.
Sunset light on shepherd and flock.
897, "*The Hon. Mrs. Bingham*," A. STUART WORTTLEY.
902, "*Chas. E. Skarratt, Esq.*," HAROLD SPEED (*sketch, p.* 136).

904, "*In dire peril*," TALBOT HUGHES.

An elaborately worked picture. A cavalier and lady prepare to escape by a secret door from a panelled chamber.

905, "*The Angelus: Volendam*." G. SHERWOOD HUNTER.

An old Dutch shrimper kneeling at the vesper bell.

906, "*Oranges*," FRANK BRANGWYN (*sketch, p.* 137).

Oranges and their vendors in the Jaffa fruit market. Strong light and shade from cloths hung about.

911, "*Wait a minute!*" ARTHUR J. ELSLEY (*sketch, p.* 138).

A terrier being unwillingly put into a bib by a child in pink at the Christmas dinner-table.

913, "*Shade*," FRANK BRANGWYN.

Arabs and negroes sheltering from fierce Eastern sunlight beneath a tree, by a street-fountain in Scutari.

920, "*Gentlemen! the Queen!*" A. CHEVALLIER TAYLER. (*sketch, p.* 139).

A study in artificial light, the occasion being a military dinner, officers' red jackets contrasting with dark furniture of room.

922, "*The weary road across Siberia*," JULIUS M. PRICE.

A procession of convicts and "politicals," with half-shaved heads, on the march from *étape* to *étape* (*sketch, p.* 140).

931, "*A leafy lane*," JOHN ABORN.

932, "*Moorland*," JOHN ABORN.

933, "*The faerie wood*," WM. STOTT.

A decorative treatment of forest foliage.

934, "*The death of General Gordon, Khartoum, 26th January, 1885*," GEORGE W. JOY (*sketch, p.* 142).

A crowd of fanatic rebels surge up towards the steps of a verandah, at the top of which stands the fearless soldier. Evening.

938, "*Where late the sweet birds sang*," FRANK WALTON.

Other pictures to be noted are—**873**, "*Edward Whymper, Esq.*," LANCE CALKIN; **874**, "*The waning of the year*," CHAS. H. WOOLFORD; **886**, "*Toil and pleasure*," J. FRASER; **907**, "*Keep off*," LUCY A. LEAVERS; **910**, "*Briggs Priestly, Esq., M.P.*," J. W. BROOKE; **929**, "*Worcester*," CHARLES SMITH; **930**, "*Dorothy Belville*," LOUISA STARR; **936**, "*November*," HUGH L. NORRIS.

WATER COLOURS AND MINIATURES. NOS. **940–1360**.

WORKS IN BLACK AND WHITE: ETCHINGS, DRAWINGS AND ENGRAVINGS. NOS. **1361–1511**.

ARCHITECTURAL ROOM. NOS. **1512–1736**.

SCULPTURE. NOS. **1737–1849**.

GOLD MEDALS, PARIS
1878 & 1889.

JEFFREY & Co.'s
ARTISTIC
WALL PAPERS
CAN BE OBTAINED OF
All leading Decorators.

Factory & Show Rooms:—
64, ESSEX ROAD,
LONDON, N.

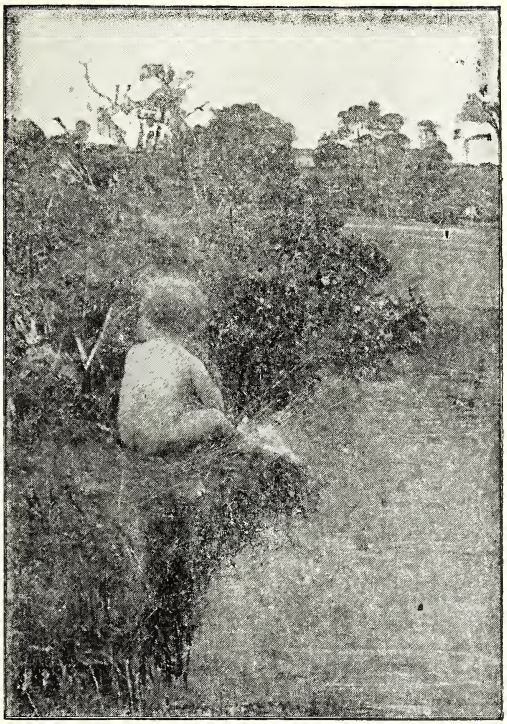
DECORATIONS FOR DINING AND DRAWING ROOMS, &c.
INEXPENSIVE PAPERS FOR SITTING-ROOMS AND BEDROOMS.
STAIRCASE DECORATIONS. CEILING PAPERS IN COLOUR AND IN RAISED FLOCK.
EMBOSSED LEATHER PAPERS IN HIGH AND LOW RELIEF.
BACKGROUND PAPERS FOR PICTURES.
The HIGHEST AWARDS, including SEVEN GOLD MEDALS,
FOR EXCELLENCY OF DESIGN AND SUPERIORITY OF COLOURING AND WORKMANSHIP,
AND THE HIGHEST AWARDS, THREE DIPLOMAS & MEDAL, CHICAGO EXHIBITION, 1893,
HAVE BEEN RECEIVED BY
JEFFREY & CO.

"CADBURY'S"

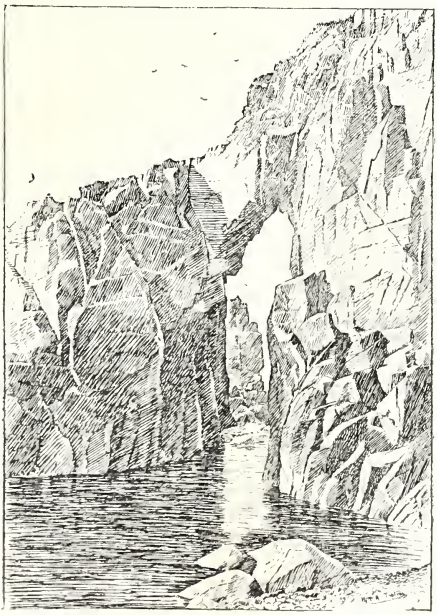
"The Typical Cocoa of English Manufacture. Absolutely Pure."—*The Analyst.*

NO CHEMICALS USED

(as in many of the so-called pure Foreign Cocoas).

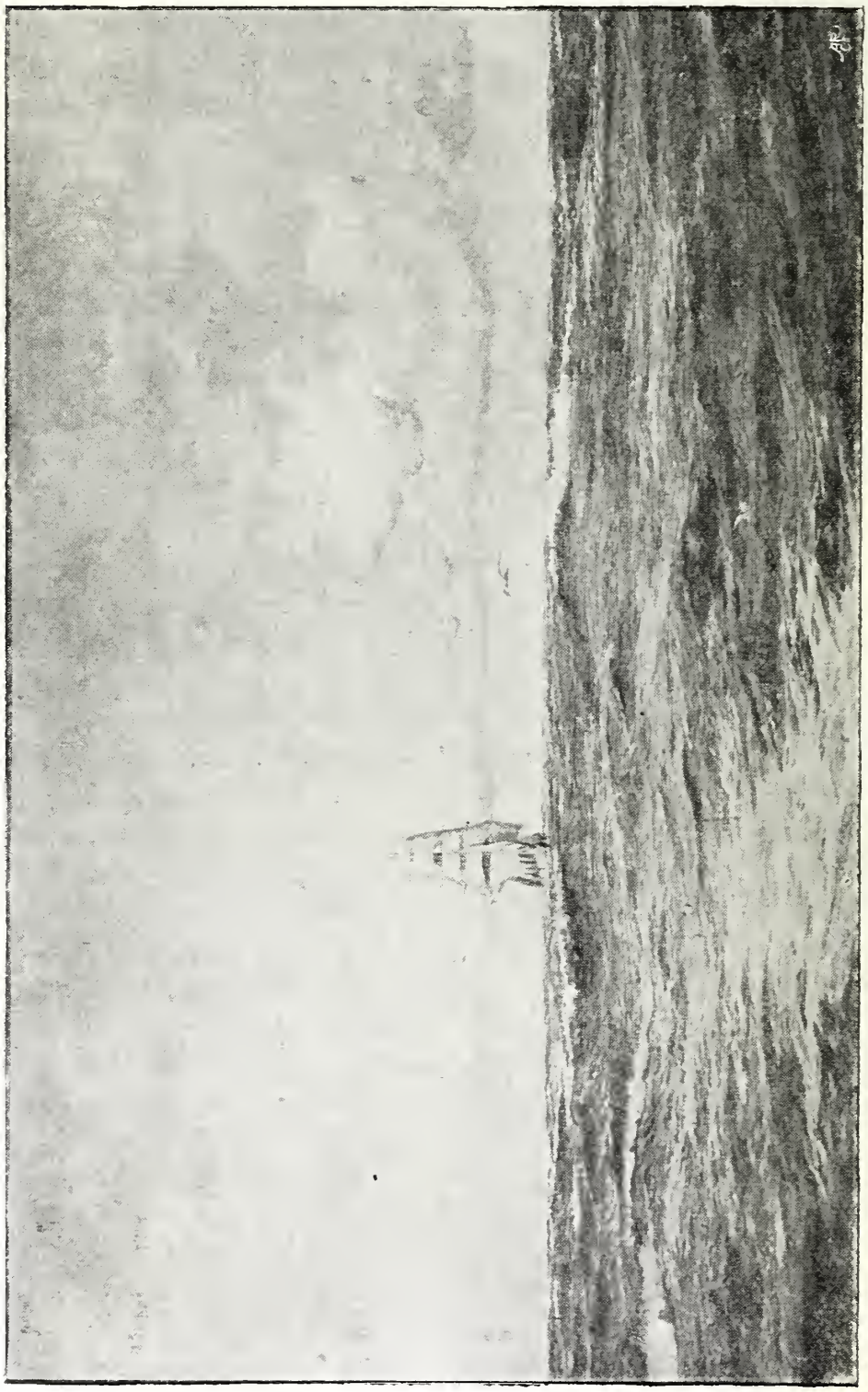


No. 2. "*Guardian elves.*" GEORGE W. JOY.



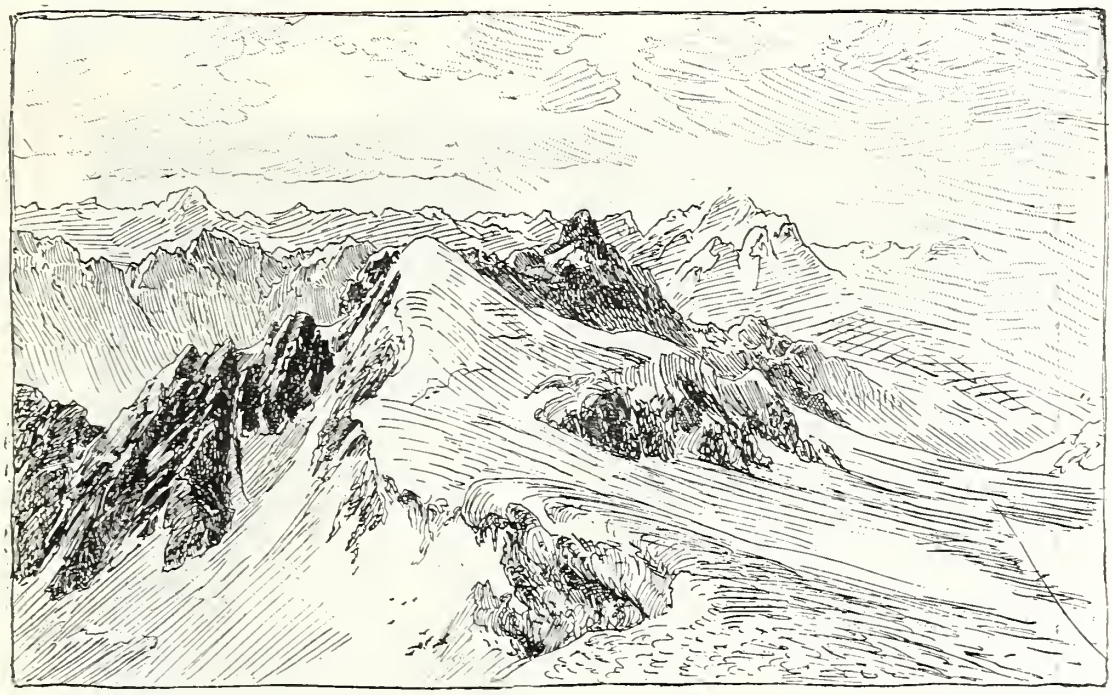
36 × 25.

No. 7. "*Nature's architecture: Sark.*" WILLIAM A. TOPLIS.



No. 4. "*The roaring forties.*" W. L. WYLLIE, A.

32 × 22.



29 × 49.

No. **10.** "*Mountains of Valpelline, from Mont Brulé.*" E. T. COMPTON.

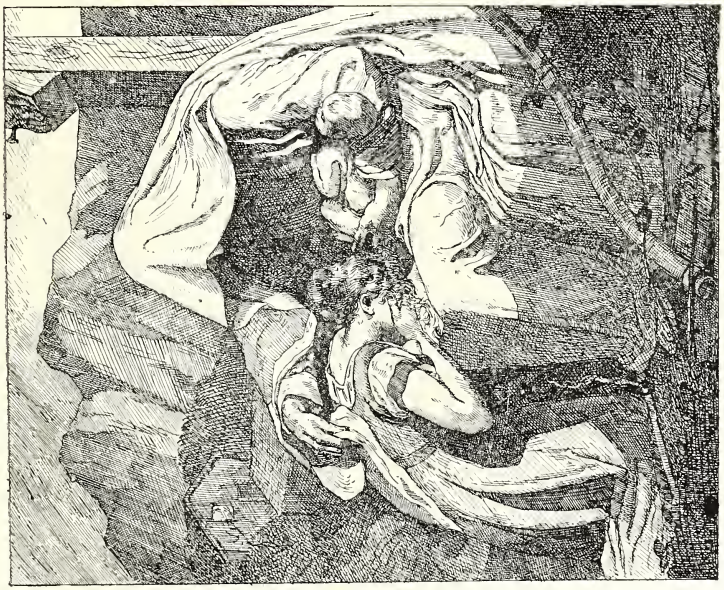
"The mountains and hills shall break forth before you into singing."—Isa. lv. 12.

72 × 42.

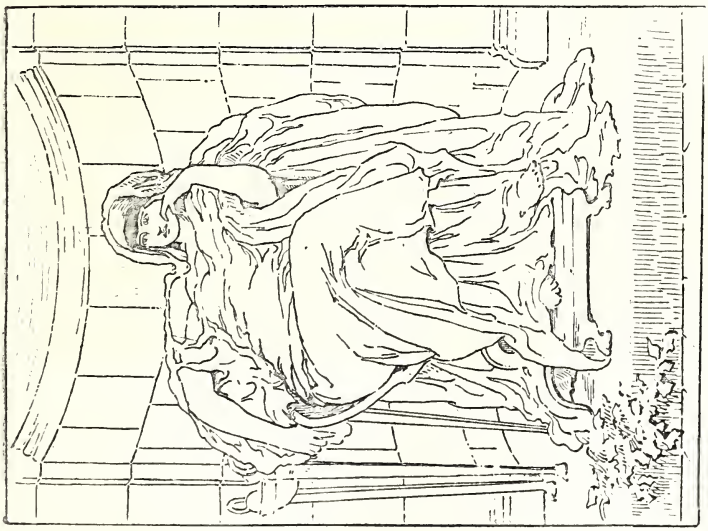
No. **14.** "*Cloudy June.*" ERNEST A. WATERLOW, A.

54 × 40.

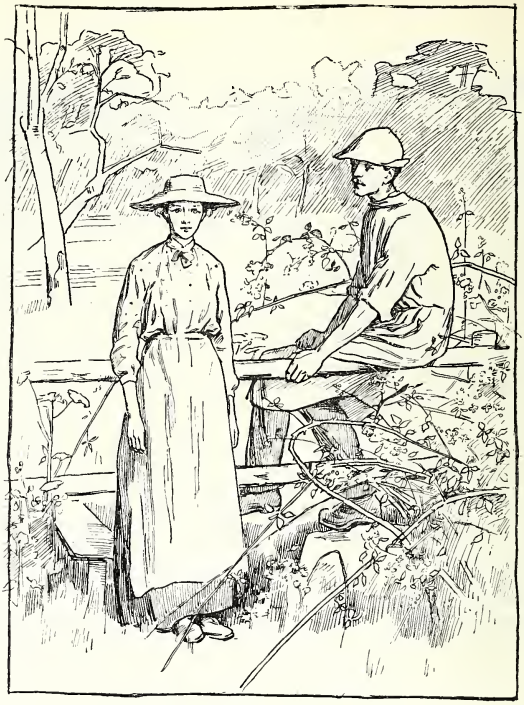
No. 15. "*Major-General Sir Francis Grenfell, K.C.B., G.C.M.G.*"
W. W. Ouless, R.A.



No. 22. "*Mors Consolatrix.*" WILFRED THOMPSON. 53 × 39.

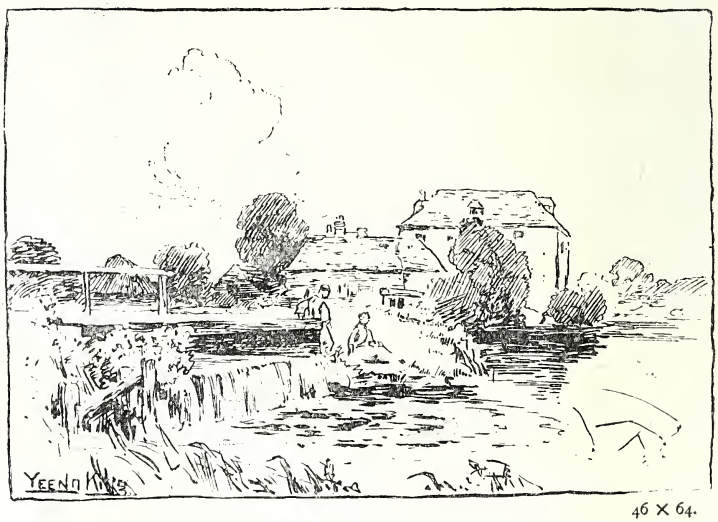


No. 20. "*Fatidica.*" SIR F. LEIGHTON, BART., P.R.A. 59 × 43.



72 × 54.

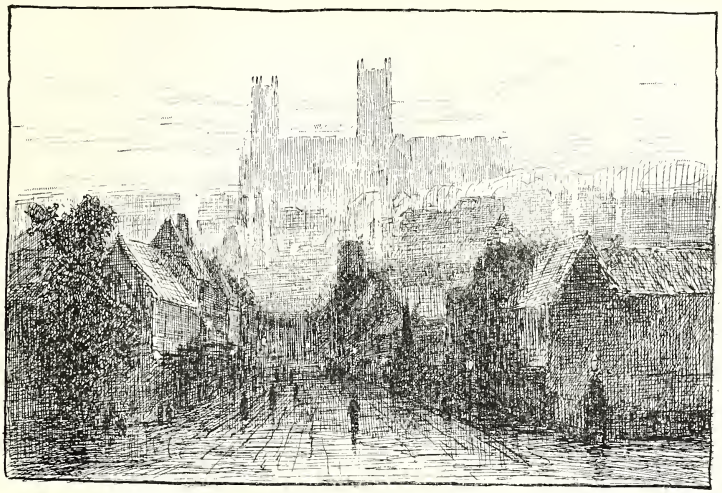
No. **24.** "*Two at a stile.*" DORA NOYES.



46 × 64.

No. **25.** "*The miller's daughter.*" YEEND KING.

"It is the miller's daughter,
And she has grown so dear, so dear."

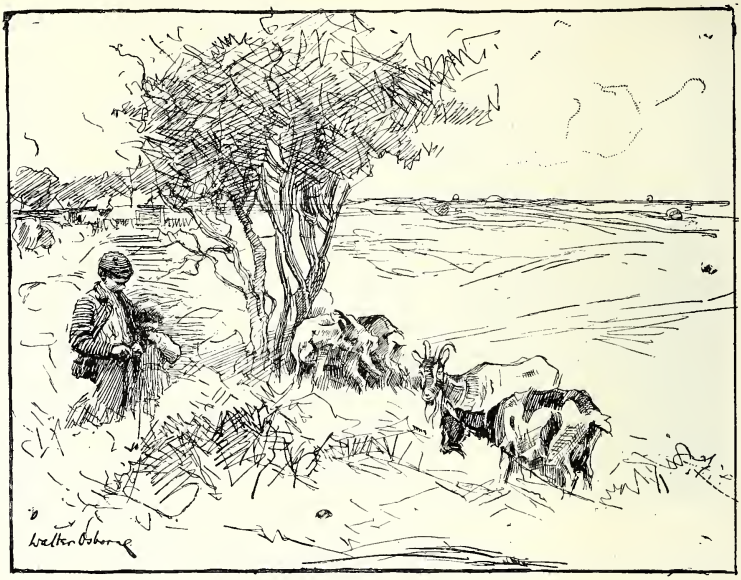


34 × 50.

No. 27. "*The City of Lincoln.*" VINCENT P. YGLESIAS.

33 × 24.

No. 42. "*Tea.*" G. D. LESLIE, R.A.



28 × 36.

No. 43. "*The thornbush.*" WALTER OSBORNE.

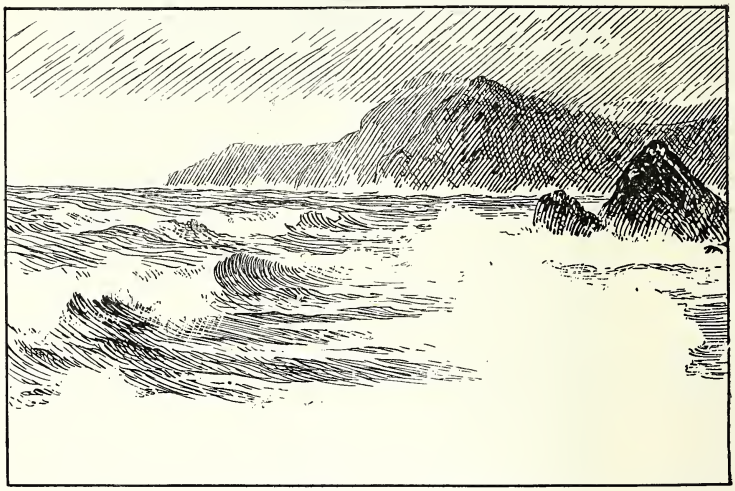
36 × 28.

No. 67. "*Fine feathers make fine birds.*" MARY WALLER.

No. 56. "*Mrs. Alexander.*" C. N. KENNEDY.

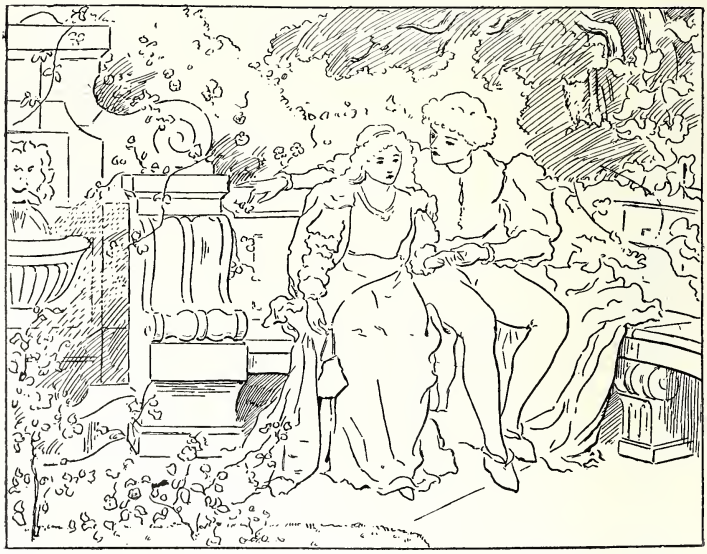
46 × 64.

No. 60. "*Between the wood and the sea.*" H. HAREWOOD ROBINSON.



34 × 50.

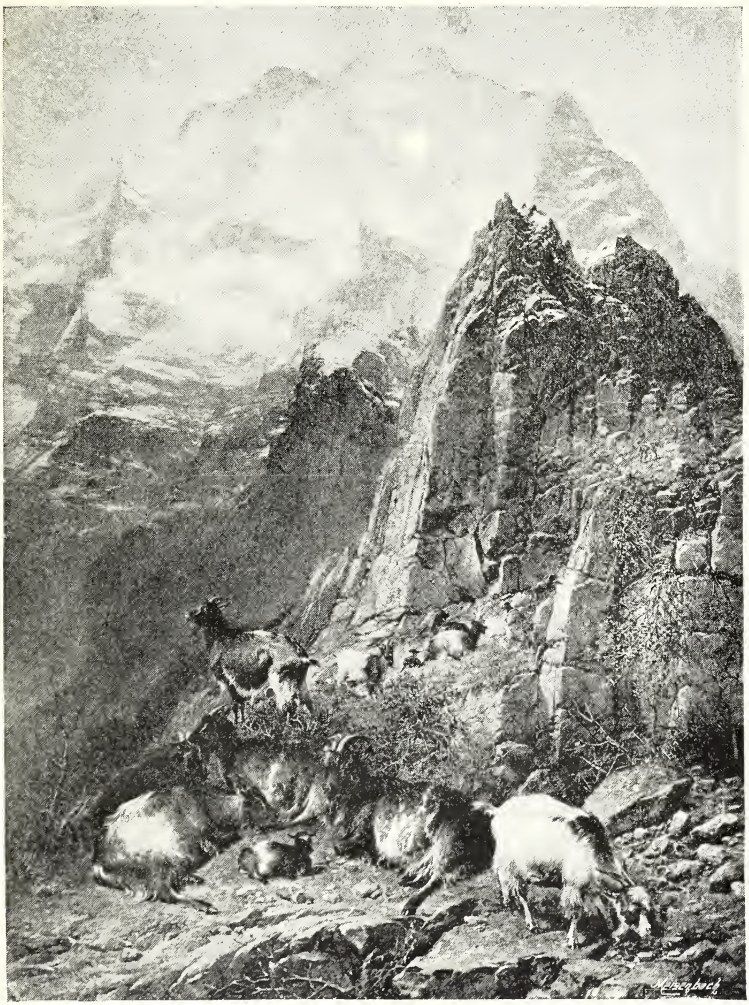
No. 65. "*The Hangman Hill, Combe Martin, North Devon.*"
WALTER J. SHAW.



46 × 57.

No. 62. "*The world forgetting.*" C. E. PERUGINI.

(The copyright of this picture is reserved by the artist.)

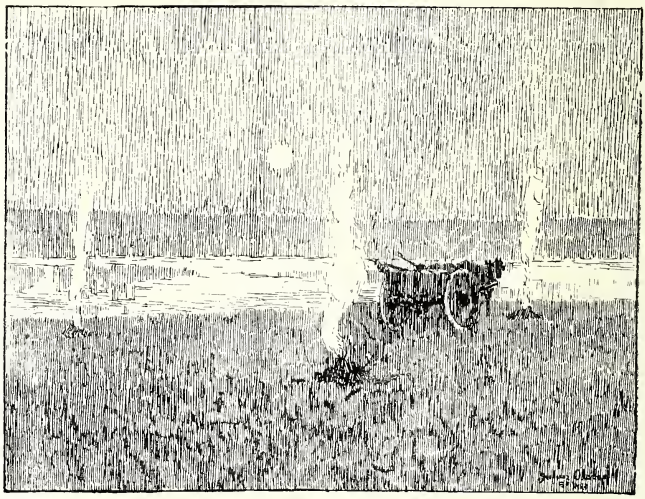


51 × 37.

No. 71. "*The high hills are a refuge for the wild goats.*"—Psalm civ. 18.

T. SIDNEY COOPER, R.A.

GALLERY II.

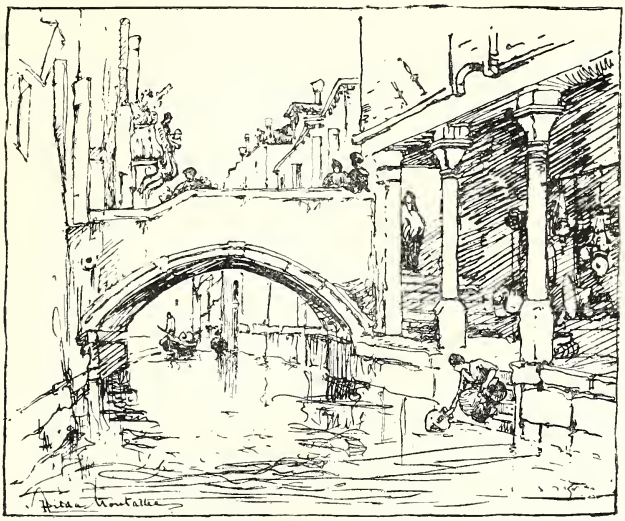


36 × 48.

No. 85. "*Weed-burning.*" JULIUS OLSSON.

48 × 72.

No. 94. "*Purbeck Hills, from the Frome.*" FRED. WHITEHEAD.

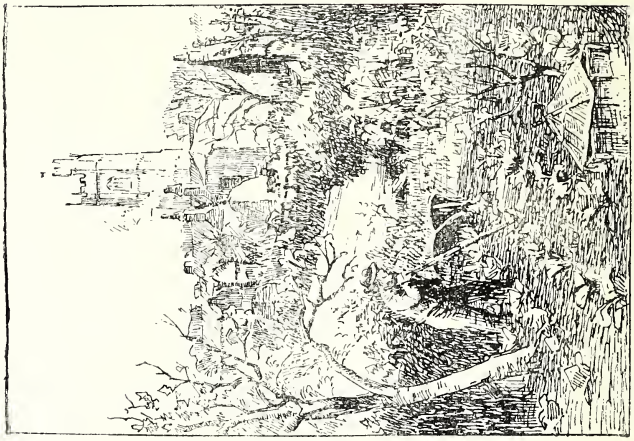


23 × 28.

No. 97. "*A Venetian canal.*" HILDA MONTALBA.

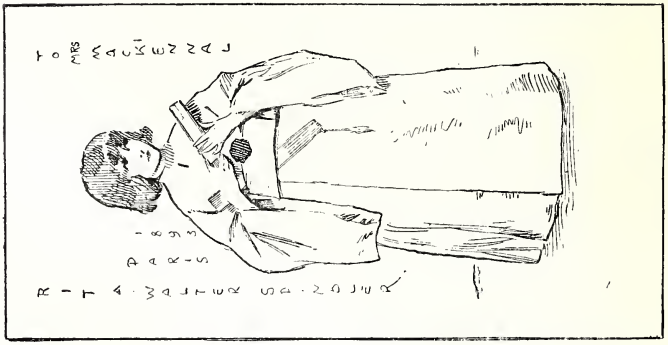
52 × 29.

No. 103. "*Miss Edith Brignall.*" RALPH PEACOCK.



48 × 34.

[No. **114**. "*The evening light.*"
WILLIAM B. FORTESCUE.



No. **100**. "*Rita.*"
WALTER SPINDLER.

No. 111. "*Summer slumber.*" SIR F. LEIGHTON, BART., P.R.A. 45 × 62.

(By permission of Messrs. Arthur Tooth & Sons, 5, and 6, Haymarket, W., the owners of the copyright, by whom a photo-engraving will be published.)

No. **112.** "*The sirens.*" J. LONGSTAFF.

42 × 68.

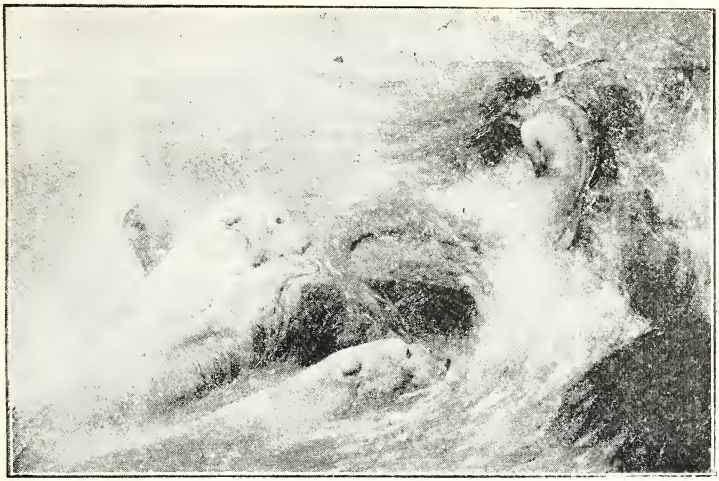
No. **116.** "*St. Sebastian.*" SIGISMUND GOETZE.

No. 129. "*Mrs. Claude Magniac.*" J. J. SHANNON.

59 × 23.

No. **135.** "*The bracelet.*" SIR F. LEIGHTON, BART., P.R.A.

(By permission of Messrs. Thomas Agnew & Sons, Old Bond St., W., the owners of the copyright.)



No. 137. "*A fable.*" ARTHUR WARDLE. 29 × 45.

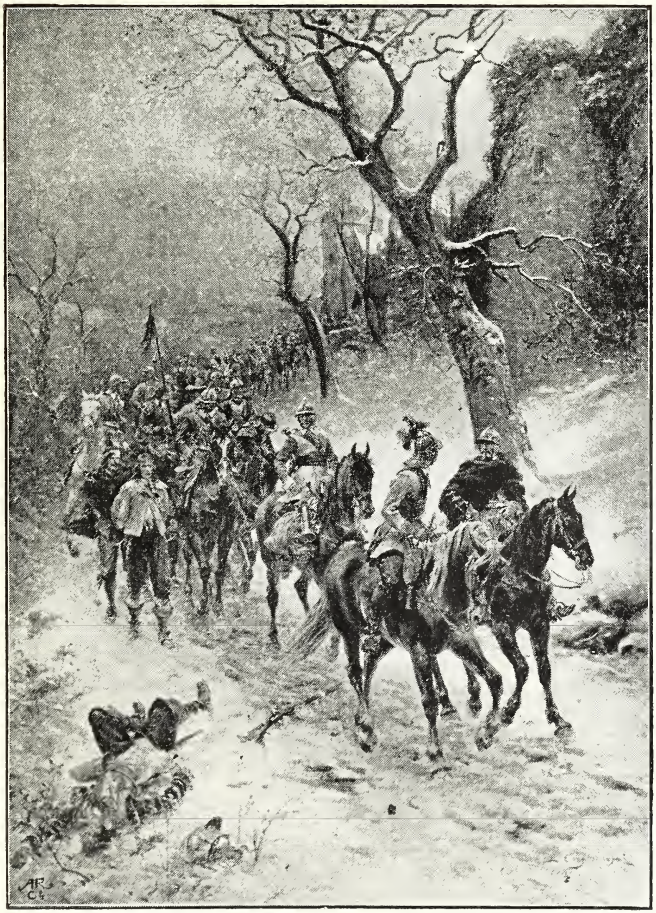
36 × 28.

No. 141 "*Ages ago: Hilary, daughter of John Strain, Esq., M.I.C.E.*"
W. C. T. DOBSON, R.A.

71 × 45.

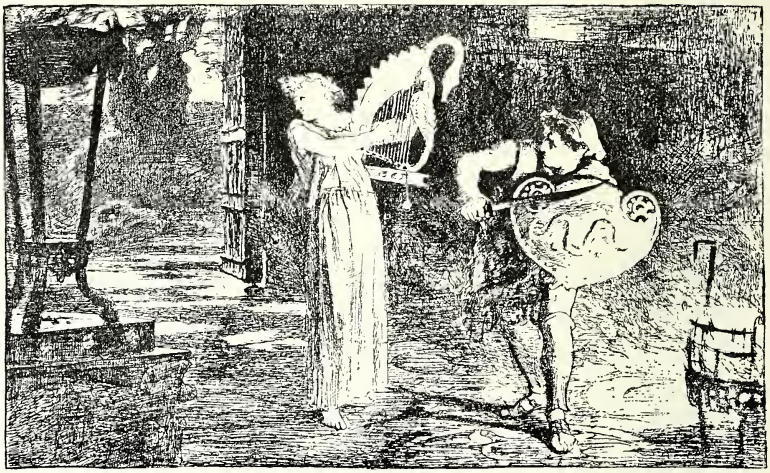
No. **146.** "*A pastoral.*" JAMES SANT, R.A.

GALLERY III.



72 × 53.

No. **153.** "*Roundheads victorious.*" ERNEST CROFTS, A.

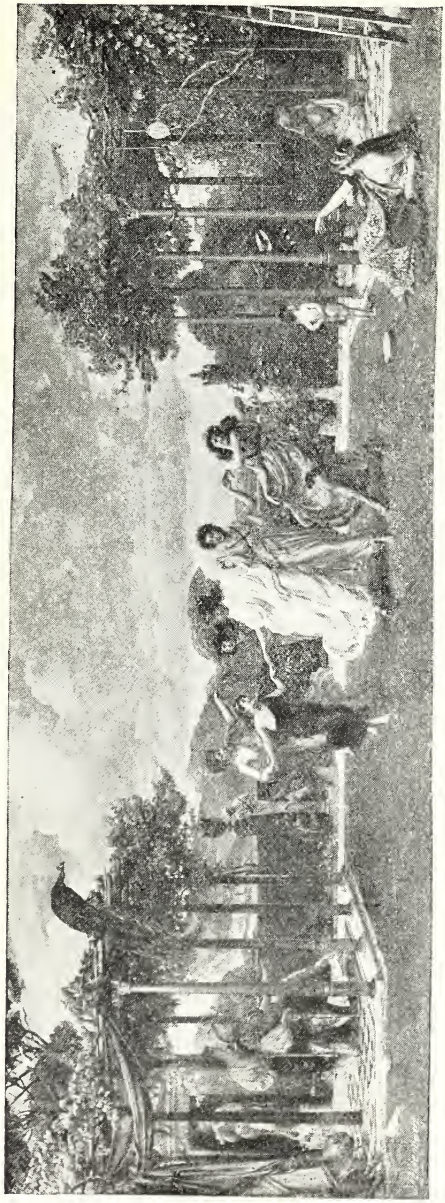


34 × 54.

No. **161.** "*The winning of the Golden Fleece.*" SYDNEY MUSCHAMP.

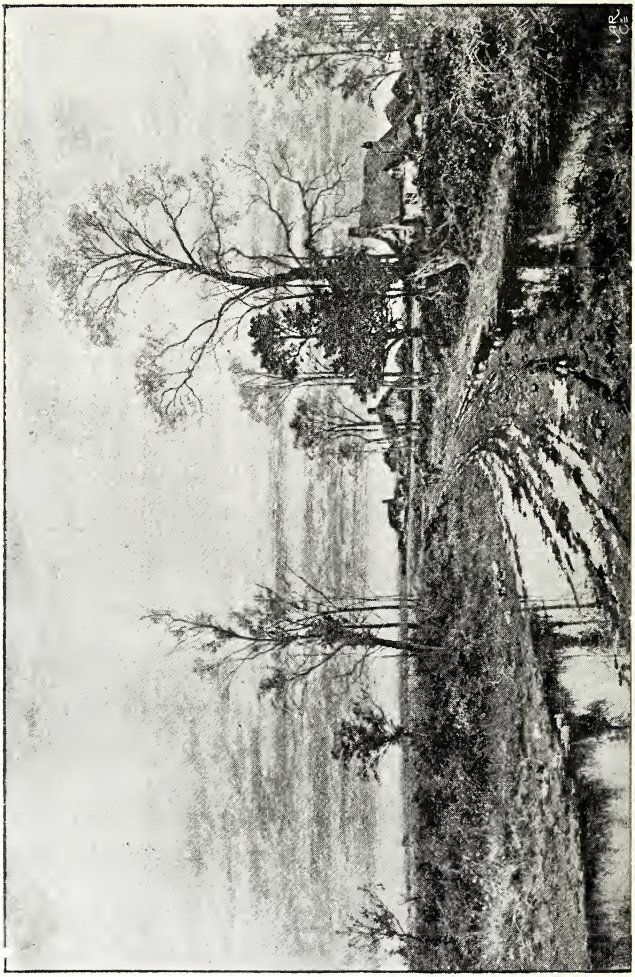
52 × 62.

No. **154.** "*Temptation of Sir Percival: Malory's 'Morte d'Arthur.'*"
ARTHUR HACKER, A.



No. **163.** "*Horæ serenæ.*" EDWARD J. POYNTER, R.A.

36 × 102.

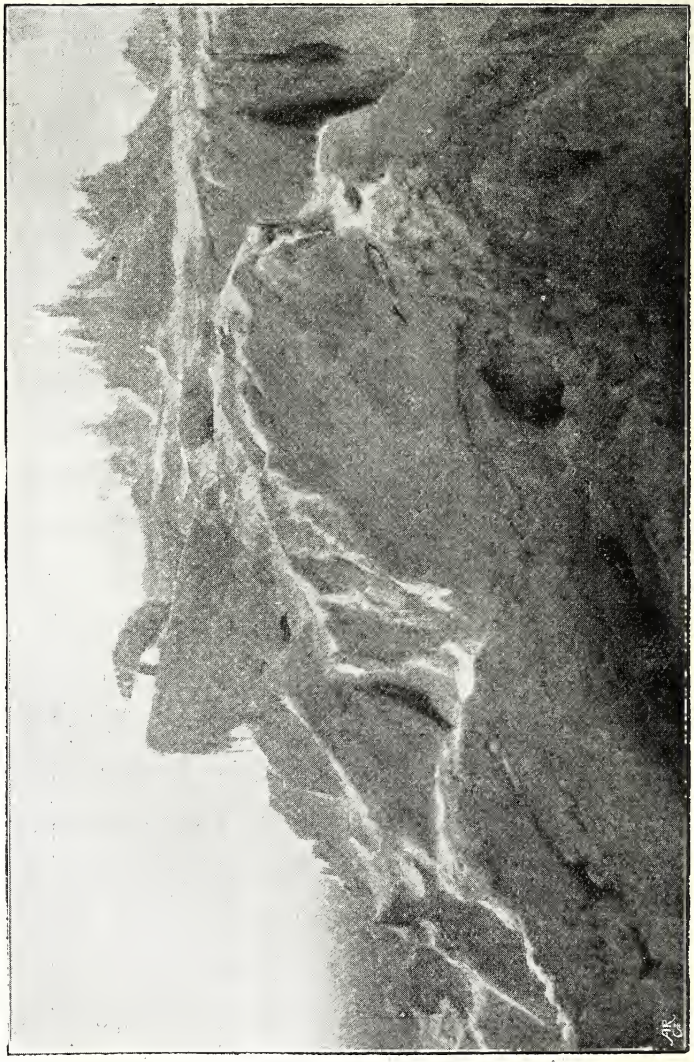


No. **164.** "*A wet roadside.*" B. W. LEADER, A. 48 × 72.

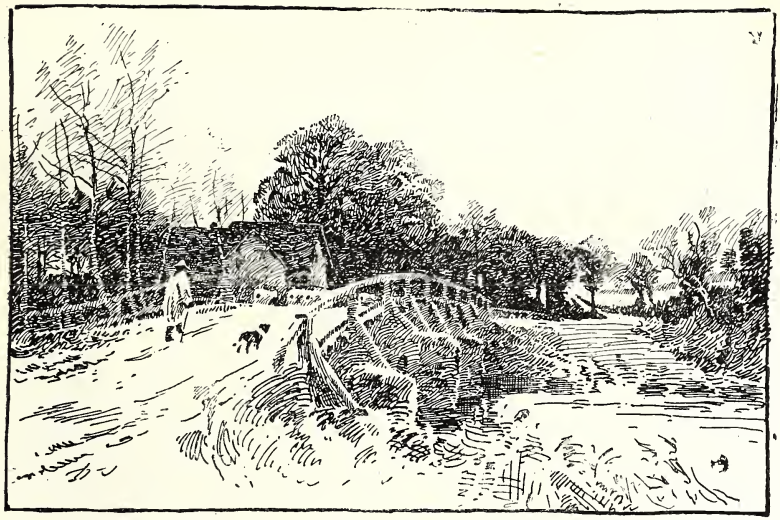
(By permission of Messrs. Arthur Tooth & Sons, 5, and 6, Haymarket, W., the owner of the copyright, by whom an etching will be published.)

94 × 58.

No. **165.** "*A decoy.*" HON. JOHN COLLIER.

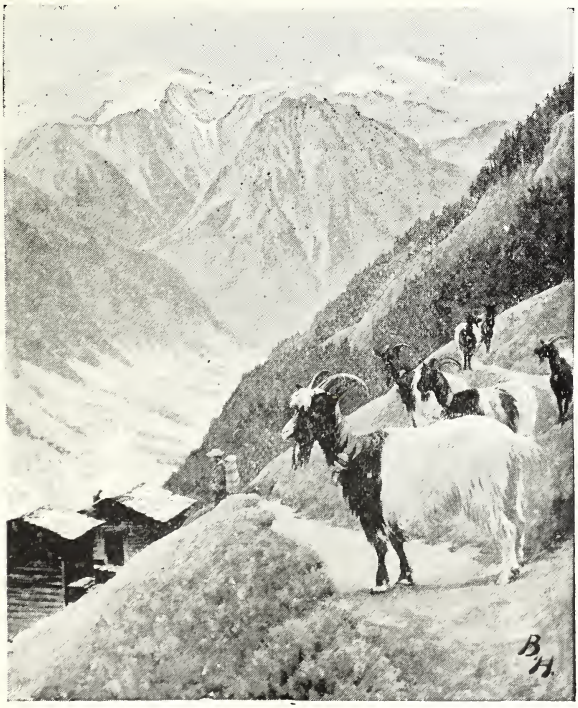


No. **169.** "*Beyond man's footsteps.*" BRITON RIVIERE, R.A. 46 × 72.



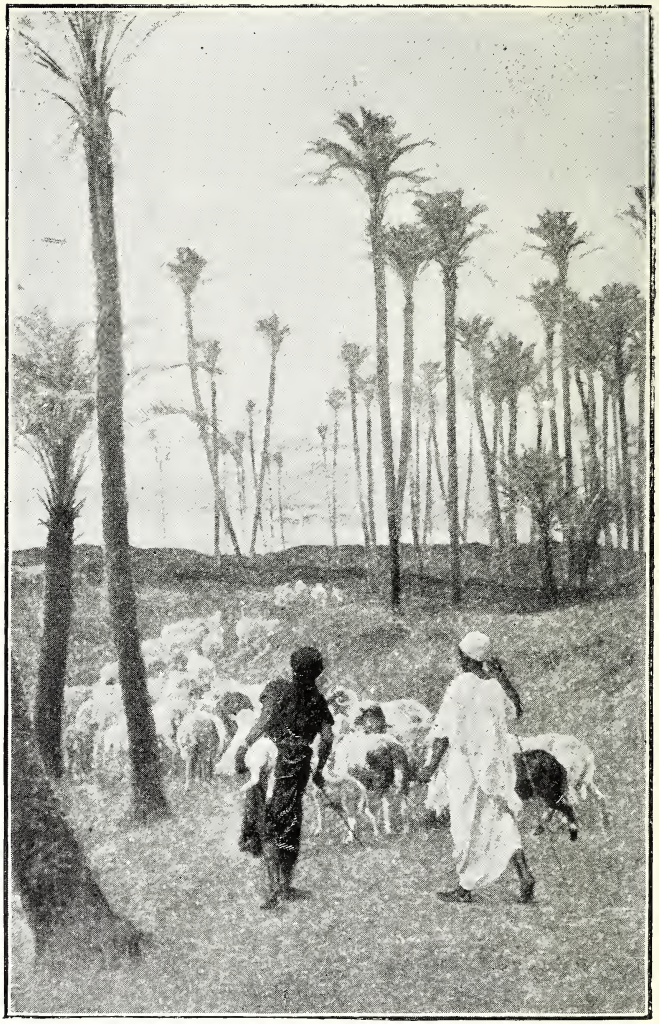
48 × 72.

No. **167.** "*Wet autumn days.*" ERNEST P. BUCKNALL.



49 × 39.

No. **171.** "*In the Rhone Valley.*" BRYAN HOOK.

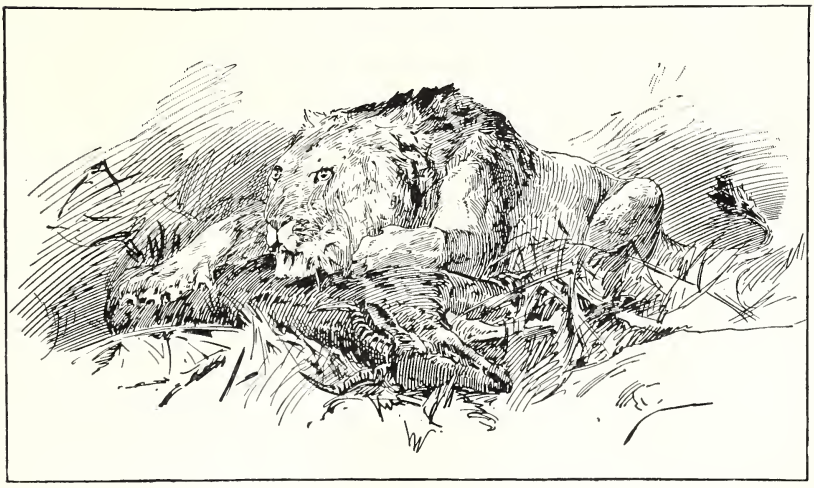


96 × 58.

No. 172. "*The palm-grove.*" FREDK. GOODALL, R.A.

6 ft. 4 in. × 4 ft.

No. 173. "*Elsa and the wild swans.*" T. BLAKE WIRGMAN.

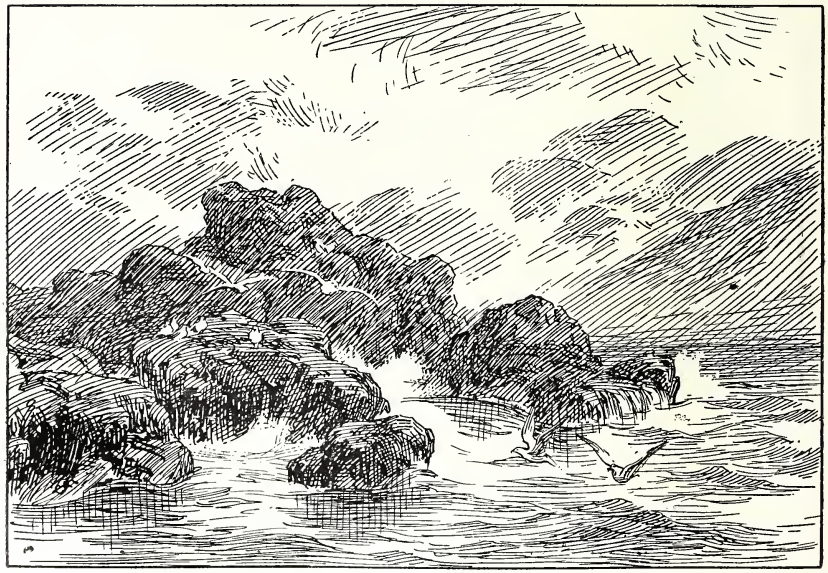


44 × 72.

No. 175. "*Come, if you dare!*" JOHN T. NETTLESHIP.

48 × 64.

No. **180.** "*Mid-channel.*" WILLIAM E. NORTON.



49 × 71.

No. **183.** "*The Head of the Loch.*" PETER GRAHAM, R.A.

(By permission of Messrs. Thomas Agnew & Sons, Old Bond St., W., the owners of the copyright.)

54 in. × 36 in.
No. 187. "*Gladys, daughter of M. P. Grace, Esq.*" WALTER URWICK.

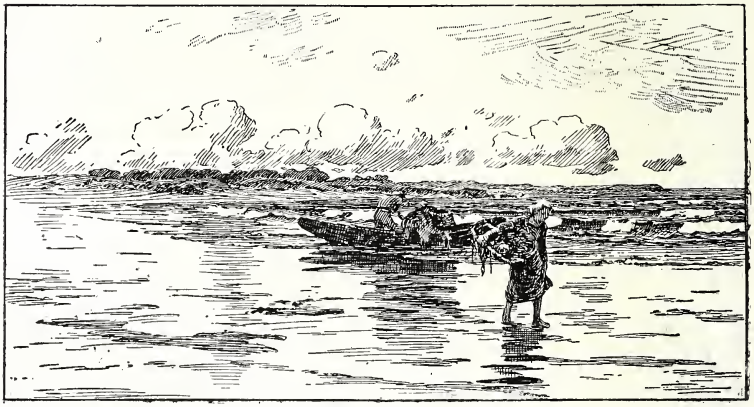
24 × 36.
No. 189. "*Outdoor relief.*" JOHN ADAMSON.

77 × 39.

No. 190. "*The Spirit of the Summits.*" SIR F. LEIGHTON, BART., P.R.A.

No. 196. "*Flowers of the Alps: anemone and gentian.*" J. MacWhirter, R.A. 43 × 74.

No. **192.** "*The last load.*" HAROLD SWANWICK.



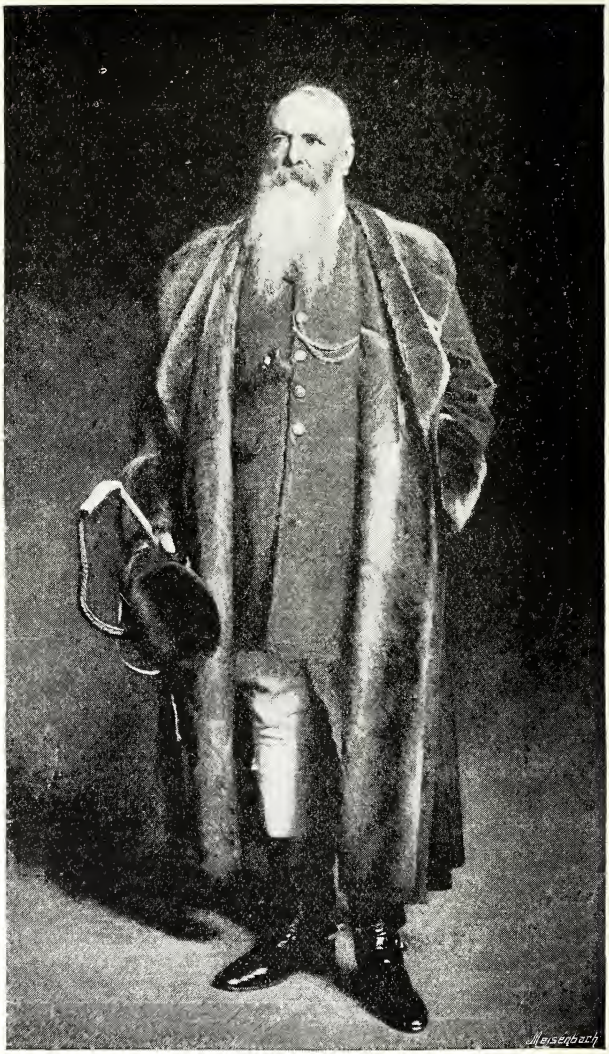
38 × 71.

No. **205.** "*Wet sand.*" COLIN HUNTER, A.

60 × 27½

No. **197.** "*A stolen kiss.*" MARCUS STONE, R.A.

(Copyright 1894 by Franz Haufstaengl, Munich, London, and New York.)



83 × 48.

No. **206.** "*Tom Nickalls, Esq., late Master of the Surrey Staghounds.*"
HENRY T. WELLS, R.A.

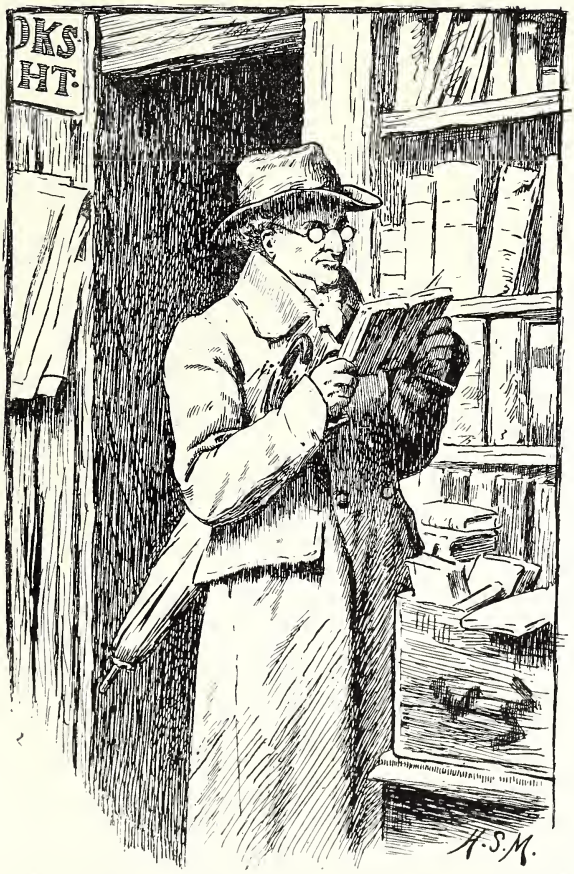
52 × 70.
No. **207.** "*Don Quixote and Sancho Panza.*" RALPH PEACOCK.

31 × 27.
No. **209.** "*Five o'clock tea:* 1893." W. P. FRITH, R.A.

45 × 24.

No. **210.** "*Amour piqué.*" WILLIAM A. BOUGUEREAU.

(Copyright 1894 by Braun, Clément & Co., Paris.)



26 × 16.

No. 211. "*An odd volume.*" H. STACY MARKS, R.A.

24 X 20.

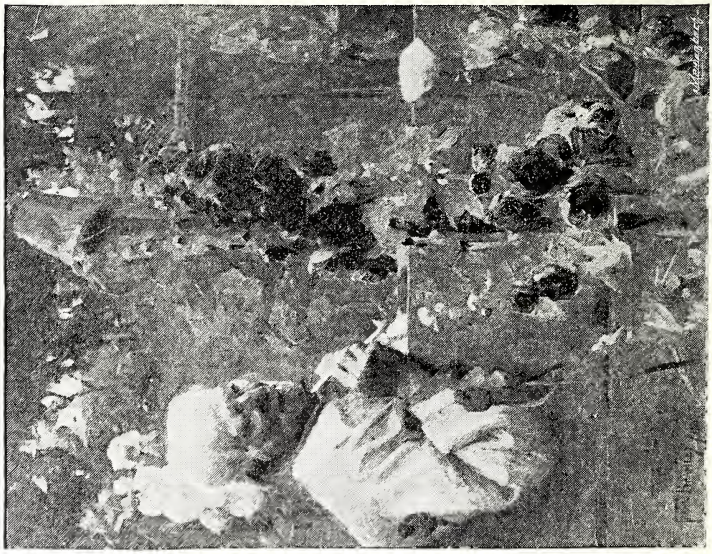
No. **212.** "*First practice.*" G. A. Storey, A.

56 × 41.

No. 214. "*Miss Aileen Buckle.*" HENRY J. HUDSON.

No. **219.** "*The coming of Arthur.*" J. WALTER WEST. 48 × 60.

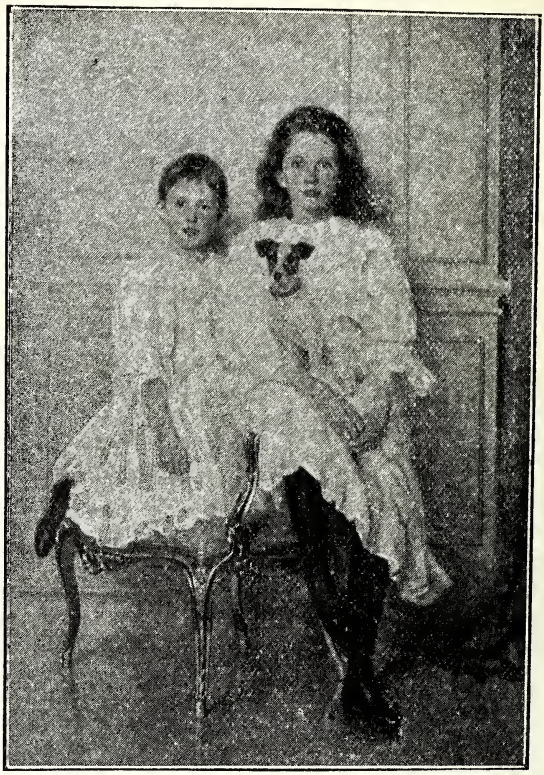
"And down the wave and in the flame was borne
A naked babe, and rode to Merlin's feet,
Who stoopt and caught the babe, and cried, 'The King!'"



No. **217.** "*Evening.*" FRANK BRAMLEY, A. 29 × 22.

65 × 39.

No. 218. "*The Magic Crystal.*" FRANK DICKSEE, R.A.

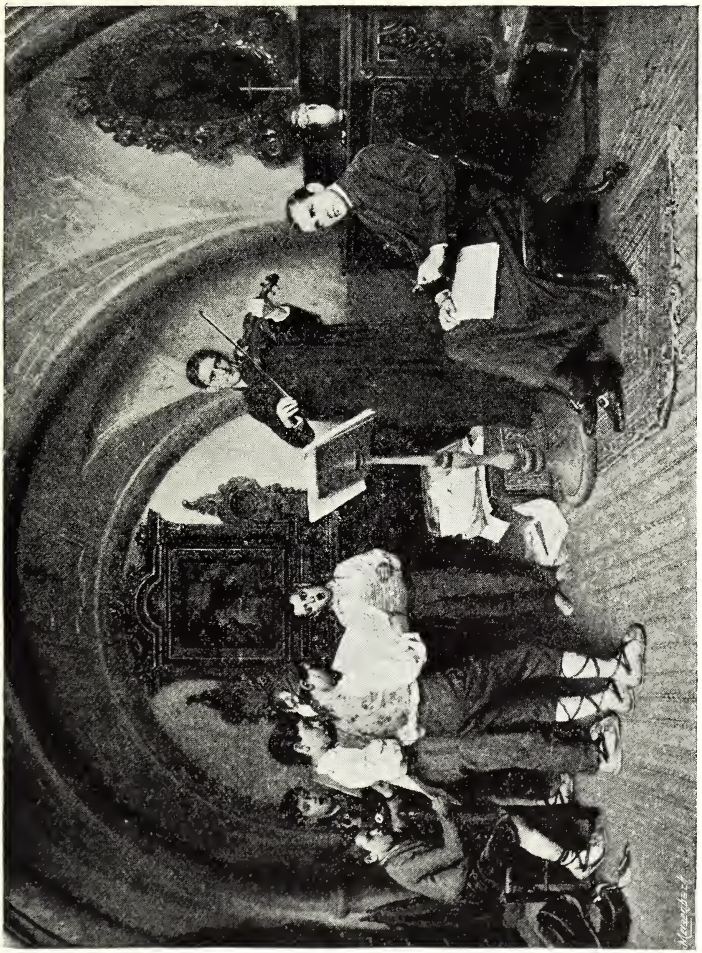


56 × 32.

No. **225.** "*May and Vera, daughters of J. F. Bannatyne, Esq.*" EDWARD PATRY.

60 × 76.

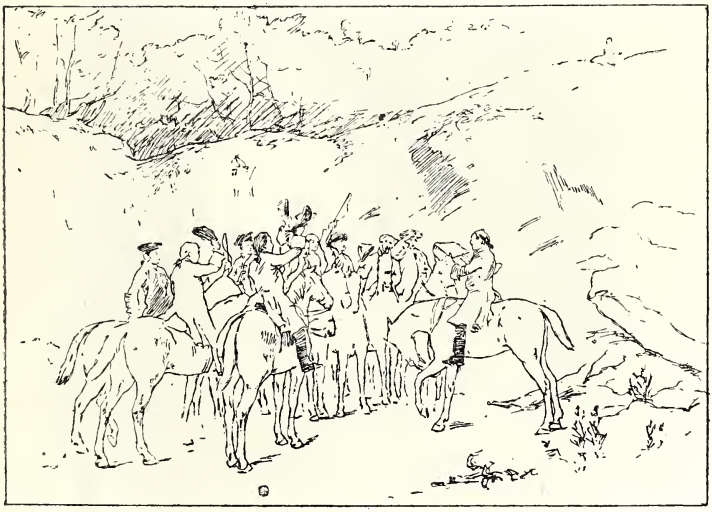
No. **230.** "*Light lingers on the lowland.*" LOUIS GRIER.



No. **227.** "*Rehearsing the 'Miserere': Spain.*" J. B. Burgess, R.A. 58 × 52.

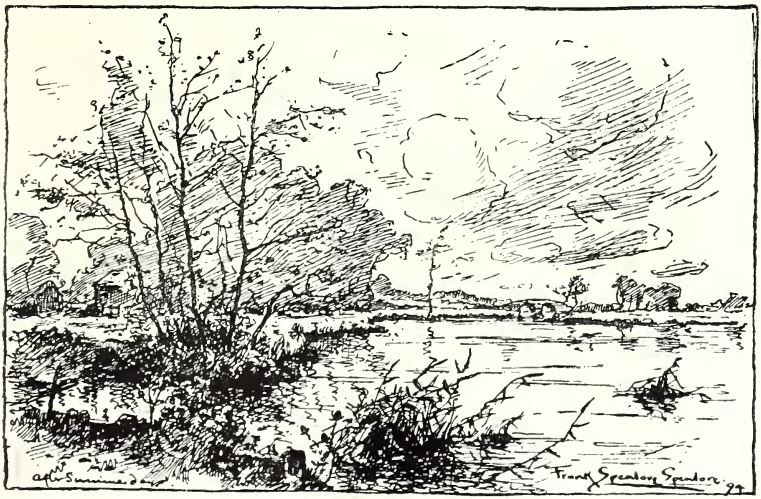
No. **231.** "*A novelette.*" G. Nicolet. 62 × 38.

No. **232.** "*Ganymede.*" Briton Riviere, R.A. 35 × 23.



30 × 40.

No. **233.** "*God save King James!*" ANDREW C. GOW, R.A.

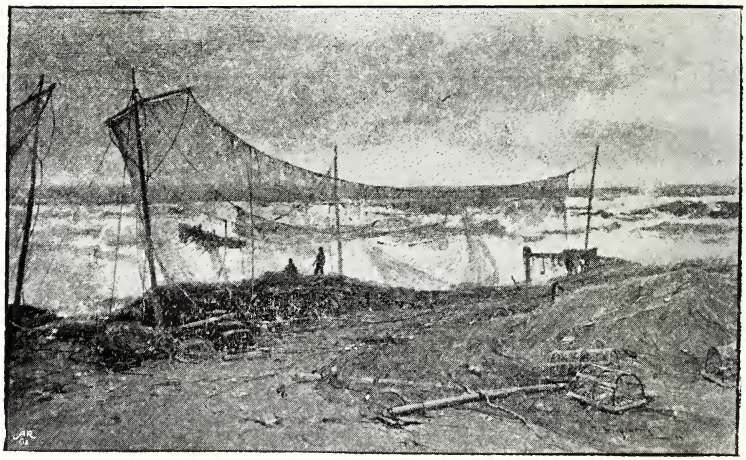


62 × 96.

No. **240.** "*After summer days.*" FRANK S. SPENLOVE.

54 × 38.

No. **242.** "*Psyche mourning for Cupid.*" BEATRICE GIBBS.



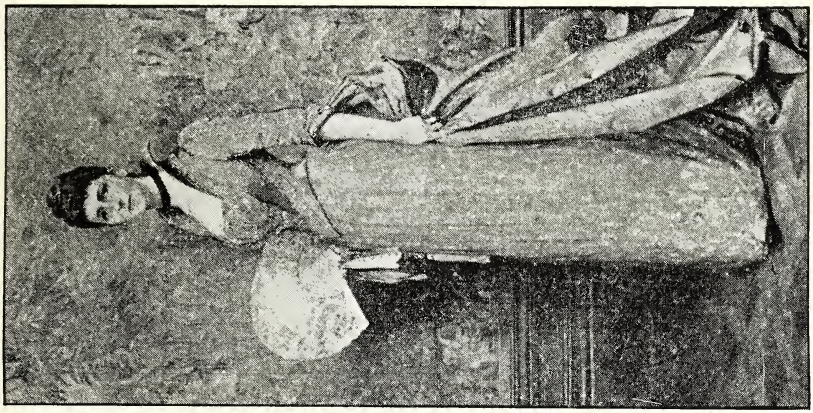
5 ft. × 3 ft.

No. **243.** "*Wind and wave.*" F. STUART RICHARDSON.

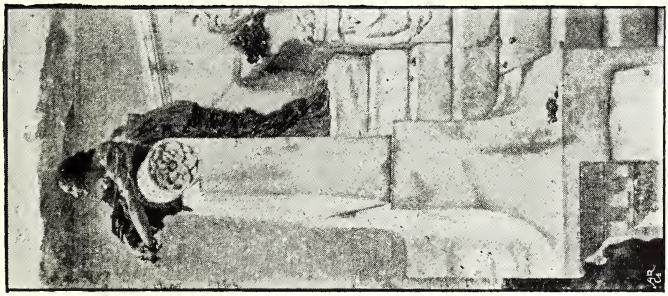
No. **244.** "*Sunshine after rain.*" H. W. B. Davis, R.A.

56 × 32.

No. 245. "*The Lady of Shalott.*" J. W. WATERHOUSE, A.

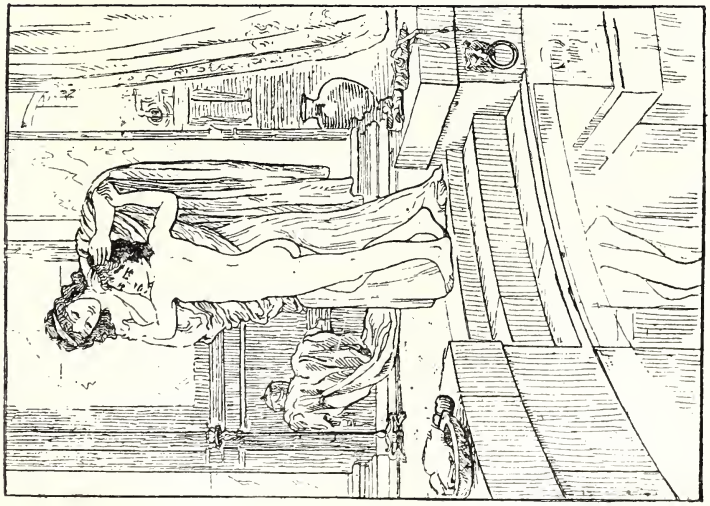


No. **246.** "*Mrs. R. Wright Taylor.*" NIELS M. LUND. 84 × 45.



No. **252.** "*At the close of a joyful day.*" L. ALMA-TADEMA, R.A. 23 × 14.

(By permission of Messrs. Tooth & Sons, Haymarket, W., owners of the copyright, by whom a photo-engraving will be published.)



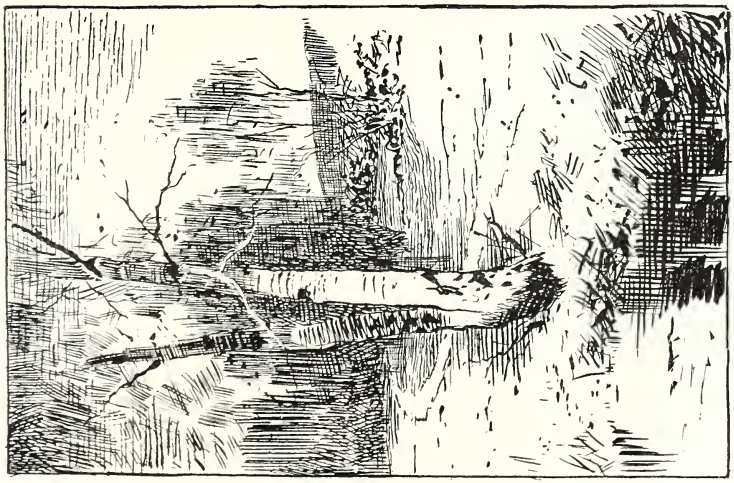
No. **253.** "*Idle fears.*" EDWARD J. POYNTER, R.A. 40 × 28.

55 × 23.

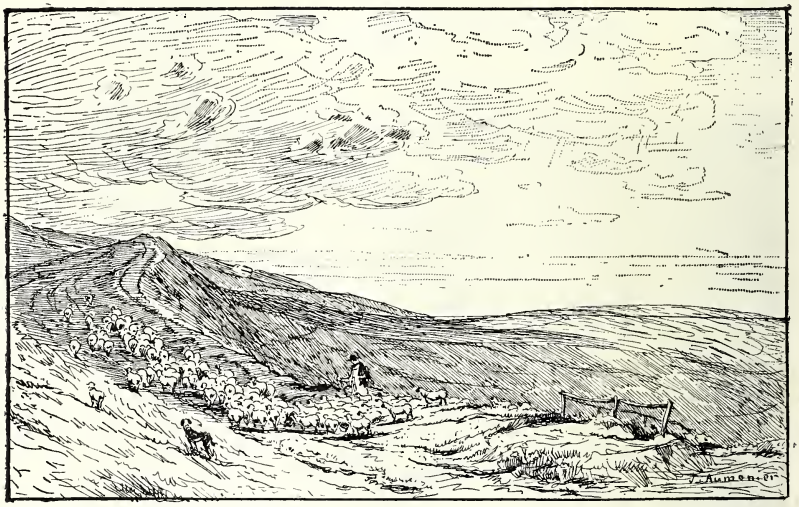
No. **259.** "*For he had great possessions.*" G. F. WATTS, R.A.

GALLERY IV.

No. 265. "*At the edge of the wood.*" 52 × 31.
ELIZABETH FORBES.

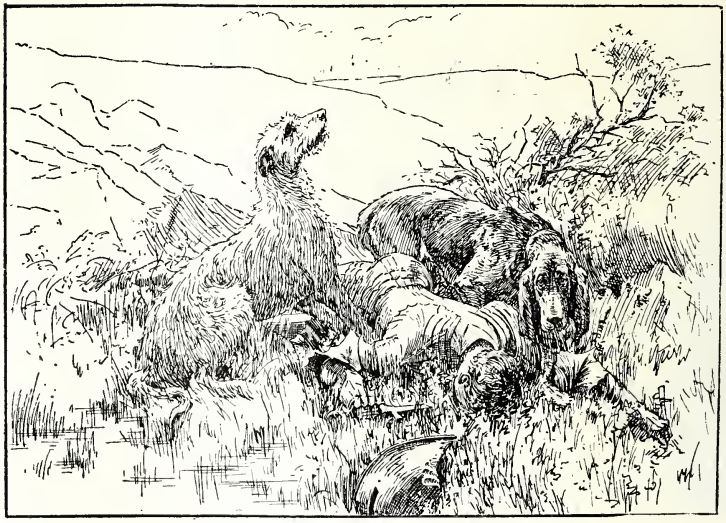


No. 267. "*After an April shower.*" 60 × 40.
CHARLES PETTAFOR.



50 × 76.

No. **273.** "*On the South Downs.*" J. AUMONIER.



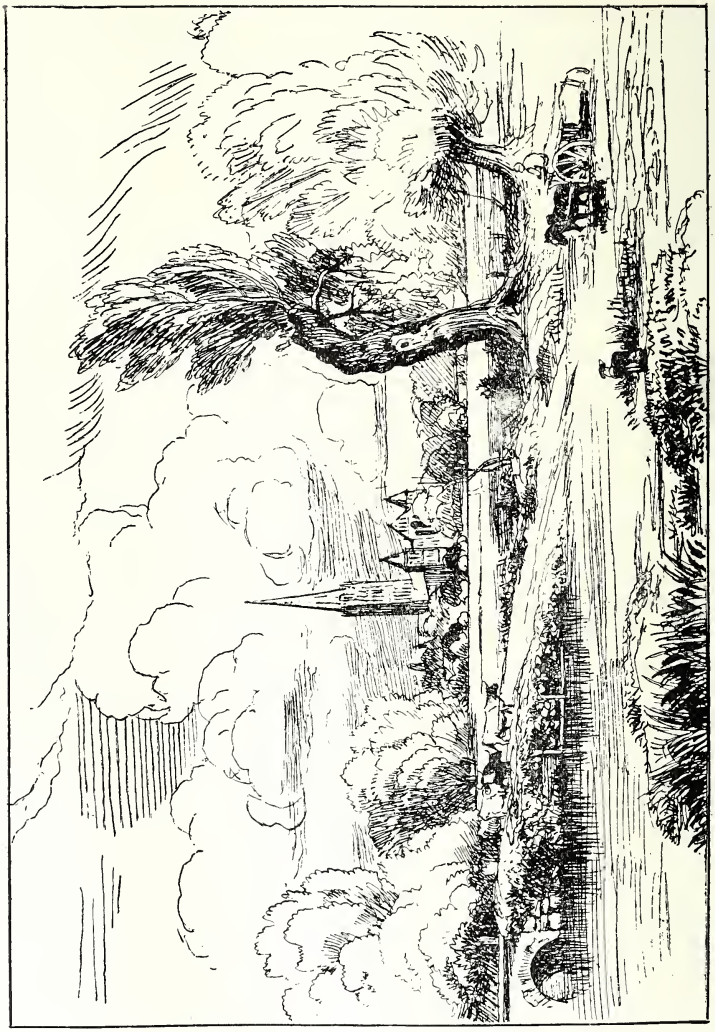
68 × 96.

No. **276.** "*After Chevy Chase.*" HERBERT DICKSEE.

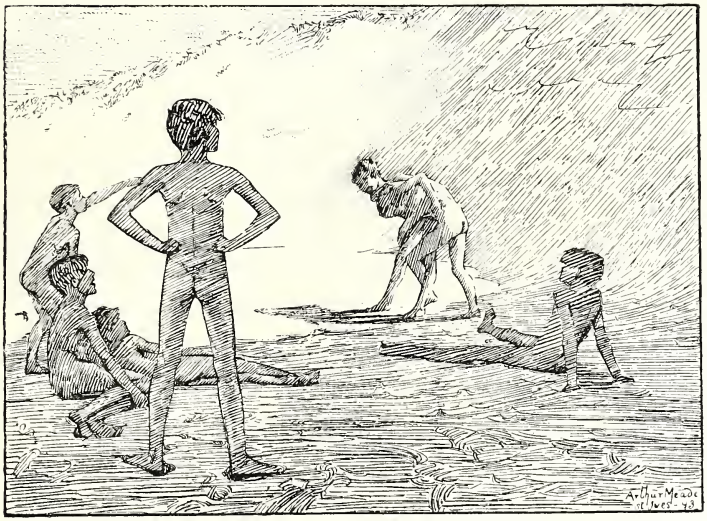
7 ft. 10 in. × 11 ft. 8 in.

No. 277. "*À Versailles!*" VAL C. PRINSEP, A.

"À Versailles! All women gather and go. Robust dames of the Halle, slim mantua-makers, assiduous, risen with the dawn; ancient Virginity tripping to matins;-the housemaid with early broom; all must go. No carriage lady, were it with never such hysterics, but must dismount, in the mud roads, in her silk shoes, and walk."—*Carlyle, 'French Revolution.'*

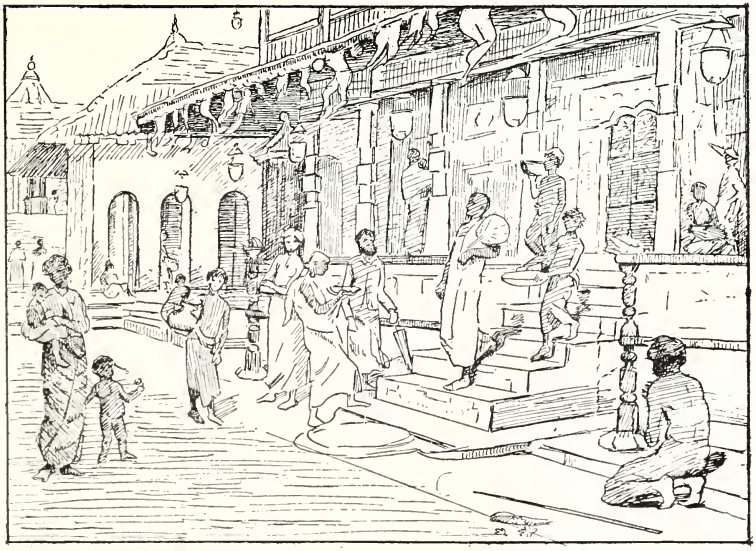


No. 278. "*Salisbury.*" C. E. JOHNSON. 52 × 72.



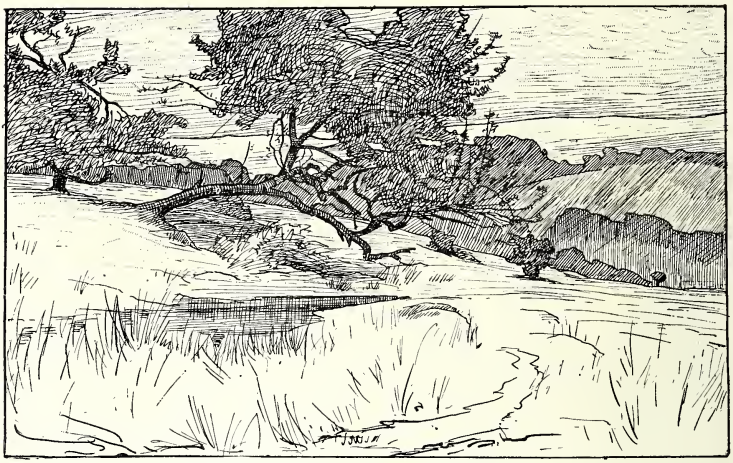
45 × 60.

No. **292.** "*The wrestlers.*" ARTHUR MEADE.



54 × 72.

No. **301.** "*In praise of Buddha.*" M. H. A. SIMPSON.



48 × 81.

No. **300.** "*Morning glory.*" M. RIDLEY CORBET.

40 × 50.

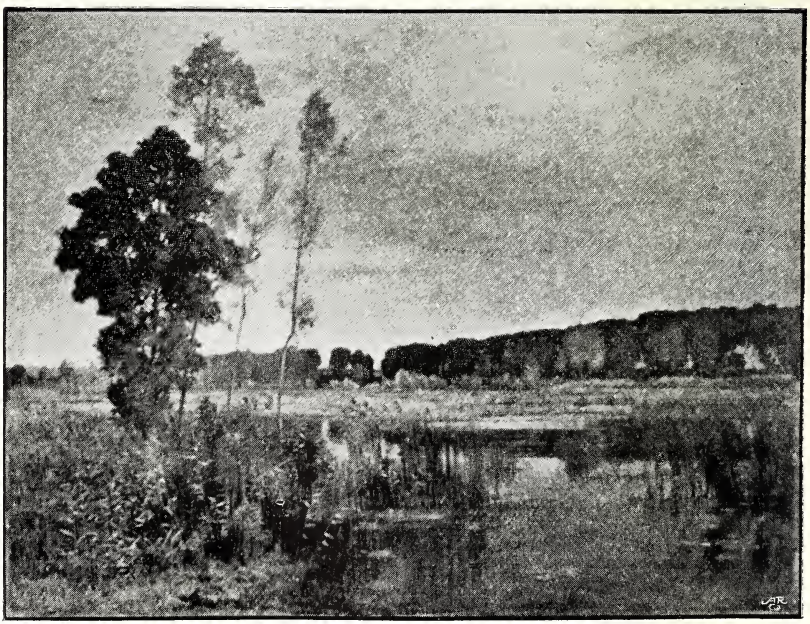
No. **306.** "'*Le Roi s'amuse*': *Henry III. of France.*" WILLIAM F. YEAMES, R.A.

"I found him in his closet, a sword by his side and short cloak on his shoulders, little turban on his head, and about his neck was hung a basket, in which were two or three little dogs, no bigger than my fist."—*Sully.*

No. 299. "*Mrs. Samuel Butler.*" SEYMOUR LUCAS, A. 49 × 39.

48 × 72.

No. **307.** "*August blue.*" HENRY S. TUKE.



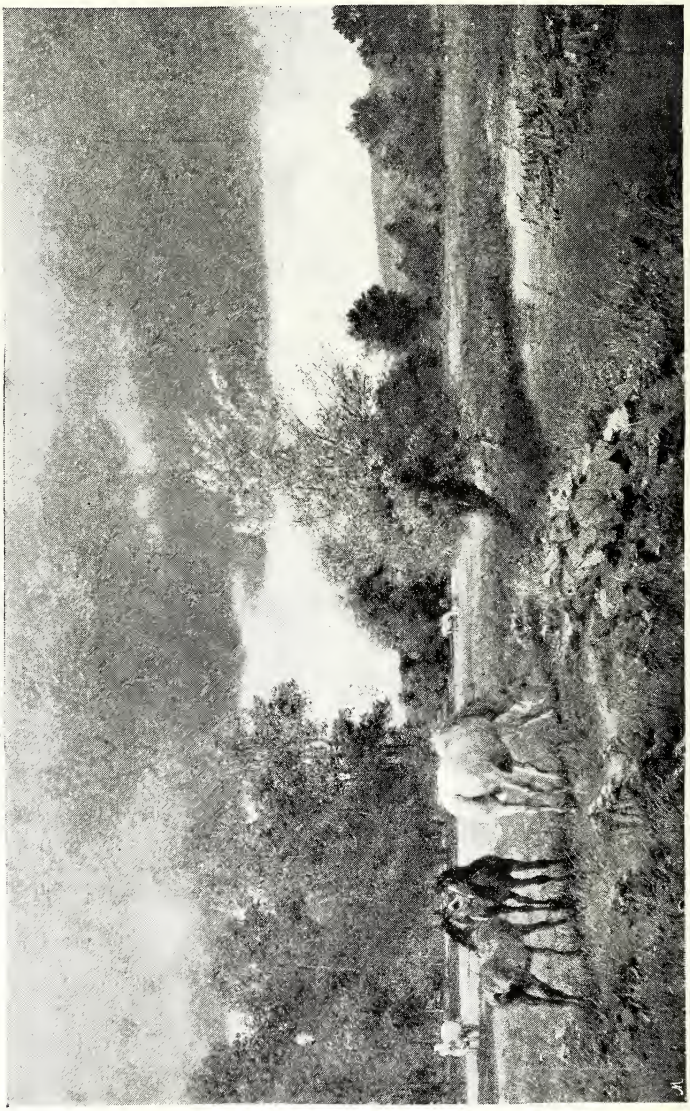
84 × 61.

No. **308.** "*The water meadows of Picardy.*" ERNEST PARTON.

54 × 56.

No. 318. "*The ordeal of purity.*" GEO. H. BOUGHTON, A.

"Be thou chaste as ice, as pure as snow,
Thou shalt not escape calumny."



No. 324. "*The first breath of autumn.*" H. W. B. Davis, R.A. 29 × 47.

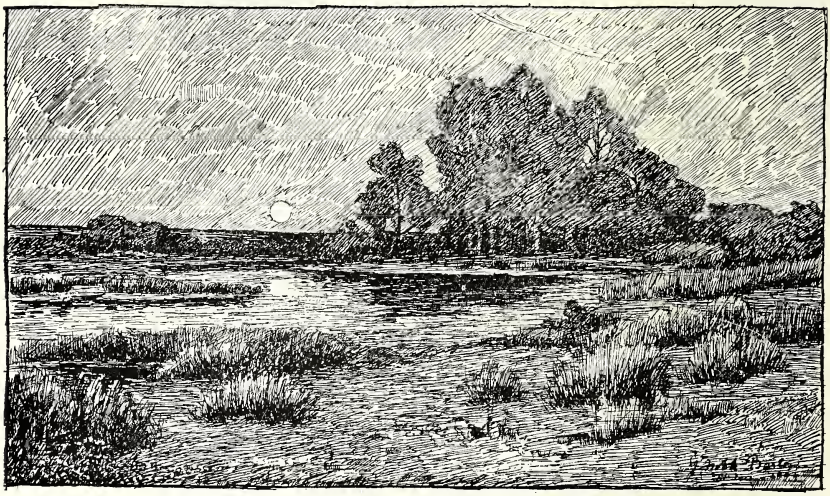
30 × 50.

No. 311. "*Arrested.*" JESSIE MACGREGOR.

GALLERY V.

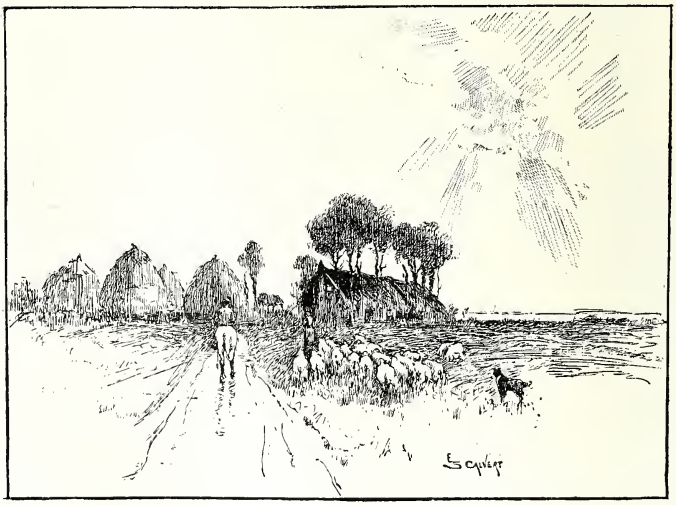
50 × 30.

No. 328. "*The fringe of the island.*" CHARLES W. WYLLIE.



45 × 75.

No. **335.** "*Moonrise.*" JOHN N. BARLOW.



48 × 72.

No. **345.** "*The homestead.*" E. SHERWOOD CALVERT.

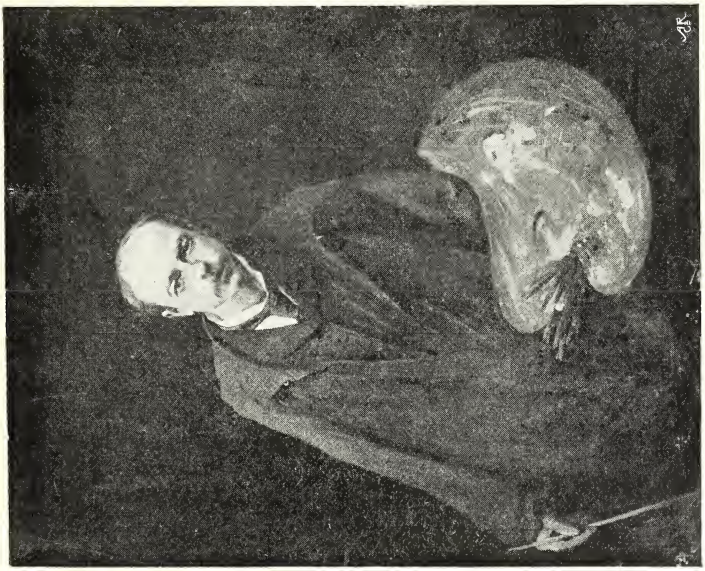
45 × 33.

No. 343. "*Professor Blackie.*" SIR GEORGE REID.

24 × 60.

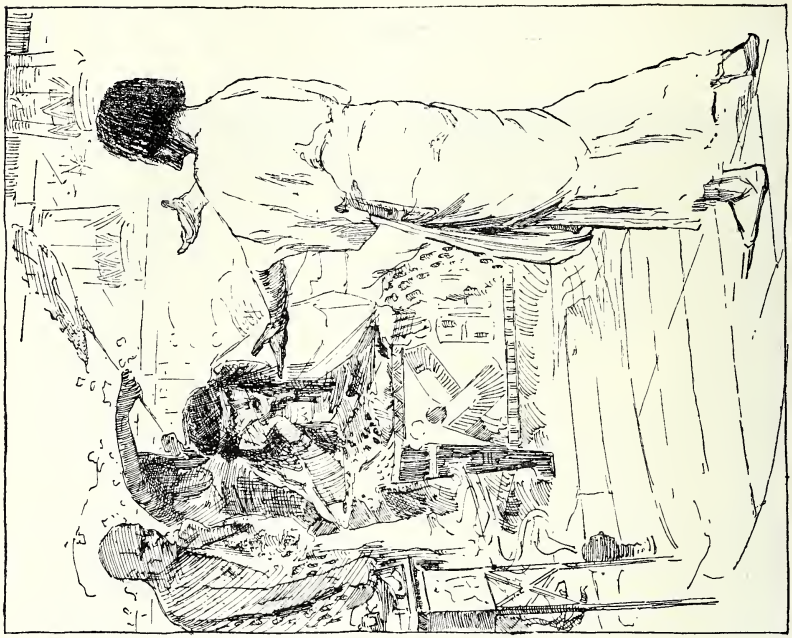
No. **351.** "*A waif.*" ARTHUR BURRINGTON.

No **352.** "*An alien.*" ERNEST NORMANI.



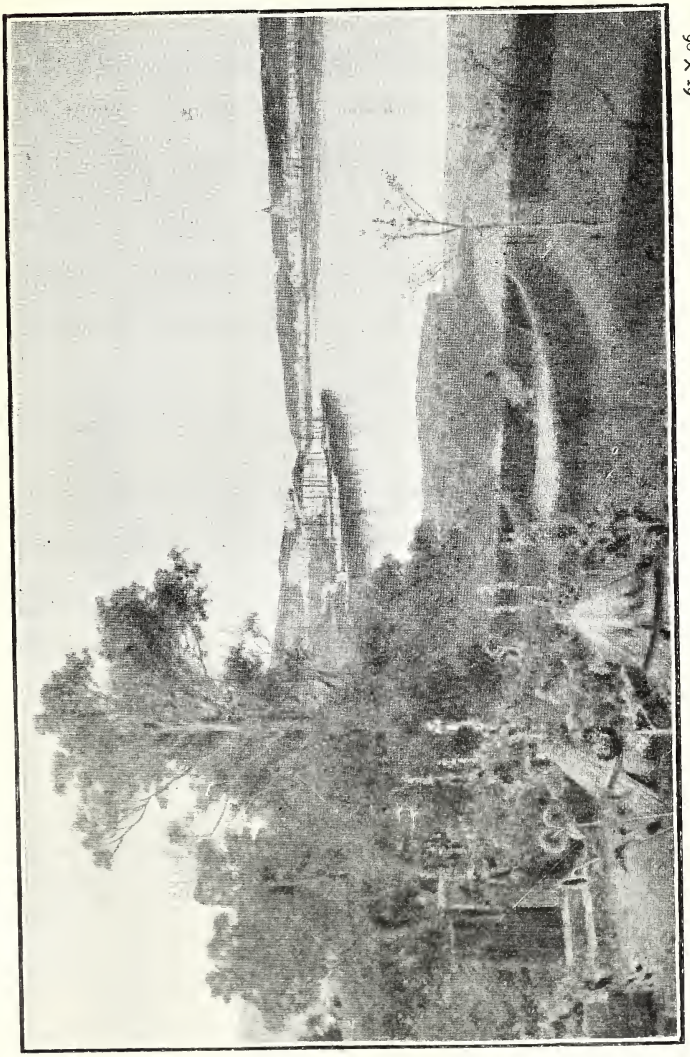
No. 356. "*Portrait of the painter.*" JOHN H. F. BACON.

No. 354. "*Miss Isabella Wilson.*" BLANCHE JENKINS. 45 × 35.



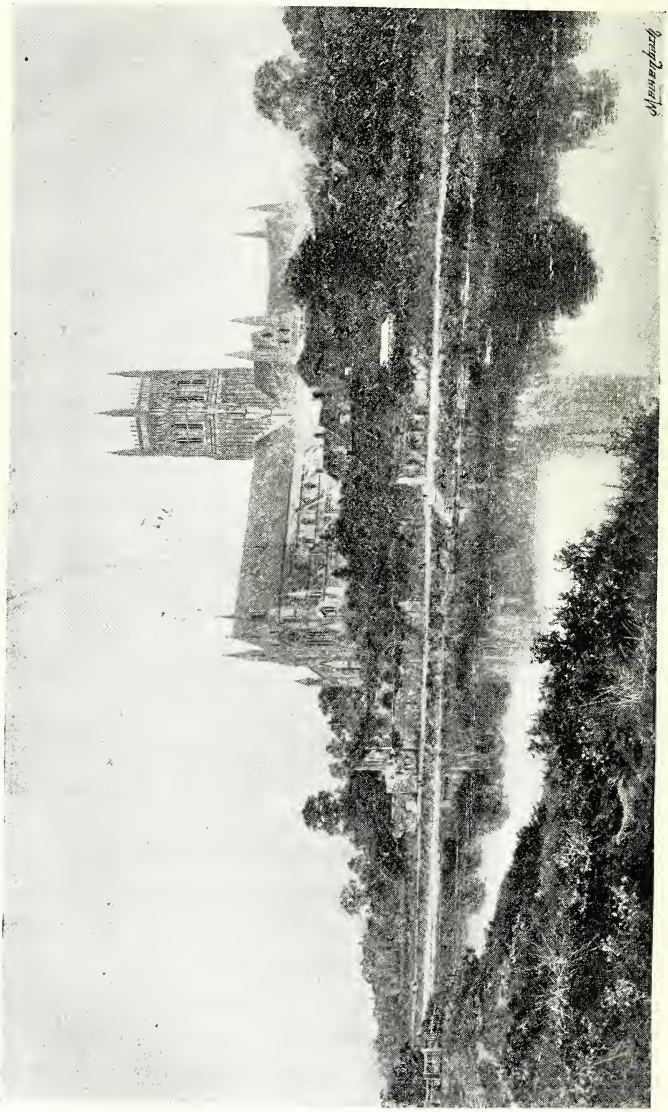
No. 359. "*Joseph interpreting Pharaoh's dream.*" HAROLD SPEED.
50 × 40.

No. 358. "*Over snowfields waste and pathless.*"
JOSEPH FARQUHARSON.
62 × 48.



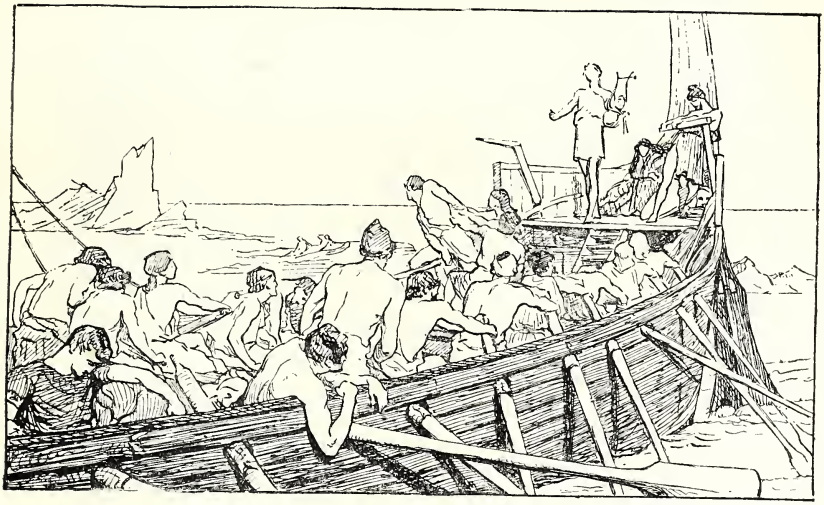
61 × 96.

No. 364. "*A sunlit harbour.*" ALFRED EAST.



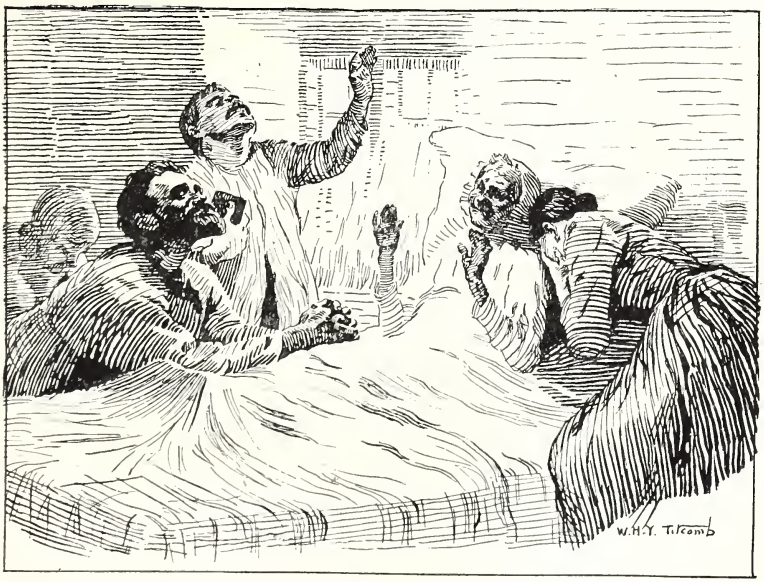
No. **371.** "*Worcester Cathedral.*" B. W. Leader, A. 54 × 90.

(By permission of Messrs. Arthur Tooth & Sons, 5, and 6, Haymarket, W., the owner of the copyright, by whom an etching will be published.)

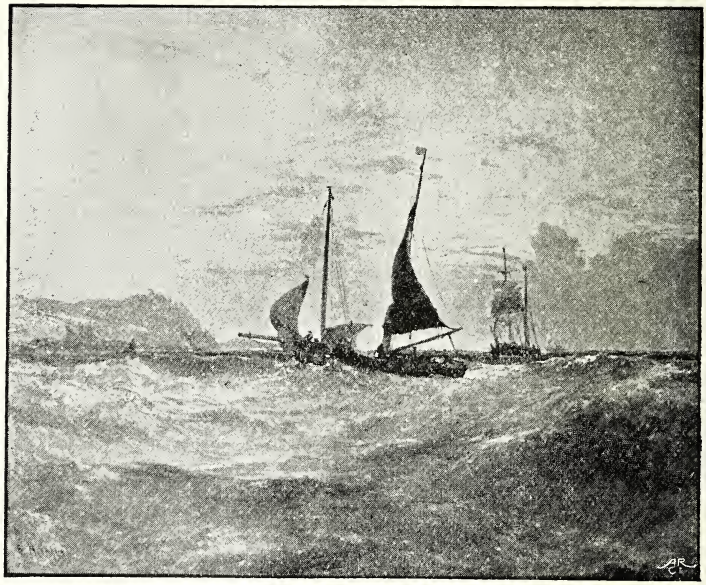


No. 375. "*The Argonauts and the Sirens.*" HUGH G. RIVIERE. 36 × 63.

". . . for fatal sweet those strains
Far-heard; and straightway to their doom had drawn
The heroes, had not Thracian Orpheus swept
Melodious strings, lifting a swift loud voice
In smoothly-rolling song, till all men's ears
Rang, and his lyre the Siren voice o'erwhelmed."—*Apollonius Rhodius.*



No. 377. "*Piloting us home.*" W. H. Y. TITCOMB. 45 × 60.



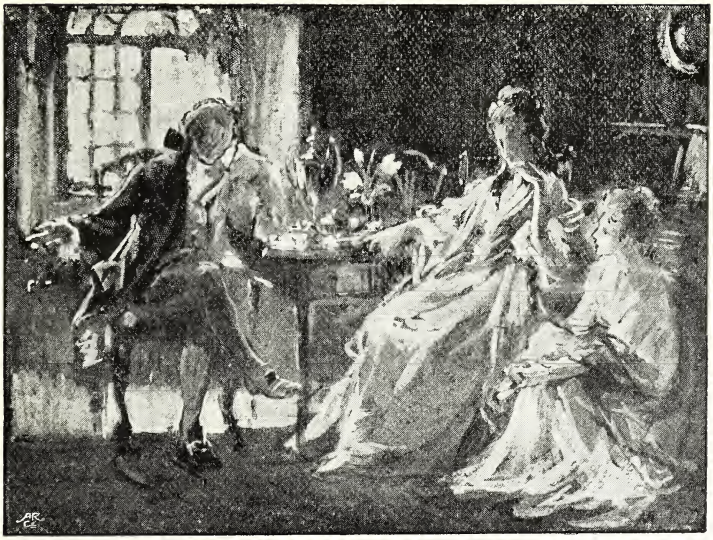
30 × 48.

No. **380.** "*A Corsican fishing-boat off the Island of Pianosa, Corsica.*" EDWIN HAYES.

GALLERY VI.

31 × 24.

No. **384.** "*Flower o' the elder.*" NELLY ERICHSEN.



No. **392.** "*The first audience.*" MARGARET I. DICKSEE.

Oliver Goldsmith reading "She Stoops to Conquer" to "Little Comedy" and "The Jessamy Bride."

(*Copyright* 1894 *by Photographische Gesellshaft. A Photogravure will be published by the Berlin Photographic Co.*, 133, *New Bond St., W.*)

32 × 46.

No. **410.** "*Now we go round, round, round.*" W. H. BARTLETT.

96 × 60.

No. 402. "*Mrs. Patrick Campbell as 'Paula Tanqueray.'*" SOLOMON J. SOLOMON.

No. 408. "*Mrs. S. Walmisley.*" PHIL. R. MORRIS, A. 50 × 40

No. **415.** "*The Brigs of Ayr.*" EYRE CROWE, A. 28 × 40.

"*New Brig.*

Your poor narrow footpath o' a street,
Where twa wheelbarrows tremble when they meet.

Auld Brig.

Conceited gowk! Puft'd up wi' windy pride! . . .
I'll be a *Brig* when ye're a shapeless cairn!"—BURNS.

58 × 33.

No. **421.** "*The Madonnina.*" AMY B. ATKINSON.

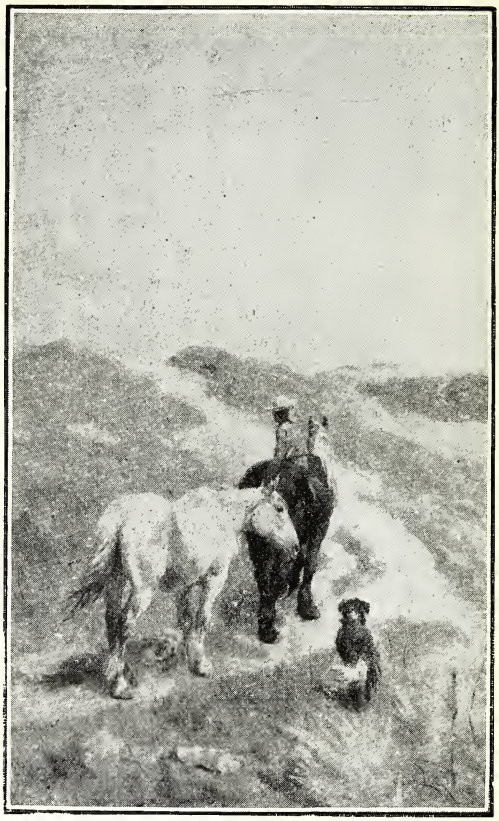
27 × 20.

No. **422.** "*The bachelor.*" RALPH HEDLEY.

48 × 72.

No. **424.** "*The sunken road of Ohain: an incident in the Battle of Waterloo.*"
STANLEY BERKELEY.

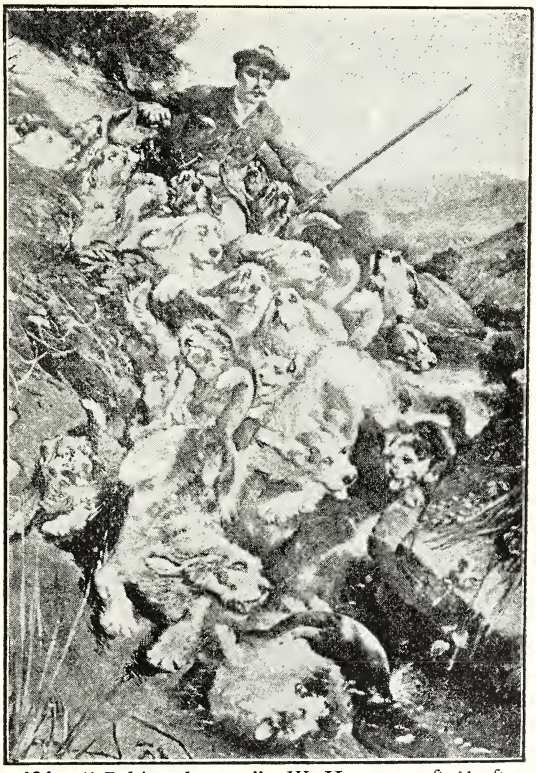
"Suddenly, the Cuirassiers saw between them and the English, a ravine—a grave!—It was the sunken road of Ohain, unknown or unforeseen by Napoleon . . . The head of the column reared with a fearful clamour. It was a frightful moment; there was the pitiless chasm, unlooked for, gaping before their horses' very feet, two fathoms deep! The second rank pushed in the first, the third pushed in the second. The horses reared, struggling with their feet in the air, heaping up and overturning their riders. Riders and horses rolled in together, pell-mell, mangling each other; and when the grave was full of writhing bodies, the rest rode over them and passed on!"—*Victor Hugo, 'Les Misérables.'*



52 × 32.

No. 425. "*Returning to work.*" ARTHUR LEMON.

No. 427. "*Home moorings.*" C. NAPIER HEMY. 35 × 53.

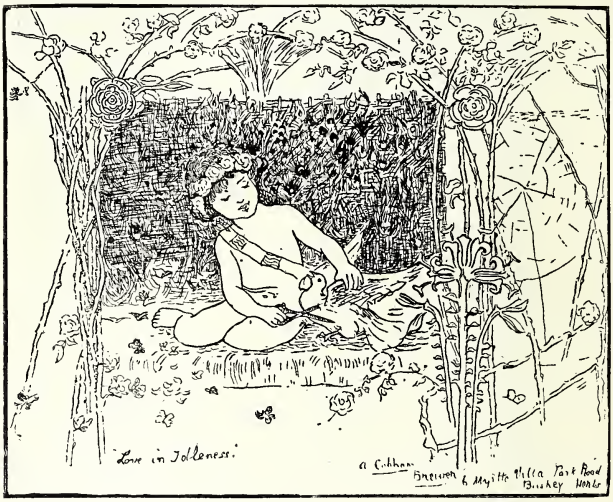


No. **434.** "*Bolting the otter.*" W. HUNT. 7 ft. × 5 ft..

(By permission of Messrs. Arthur Tooth & Sons, 5, and 6, Haymarket, W., the owners of the copyright, by whom a photo-engraving will be published.)

32 × 50.

[No. **438.**] "*Old willows.*" EDWARD W. WAITE.



21 × 31.

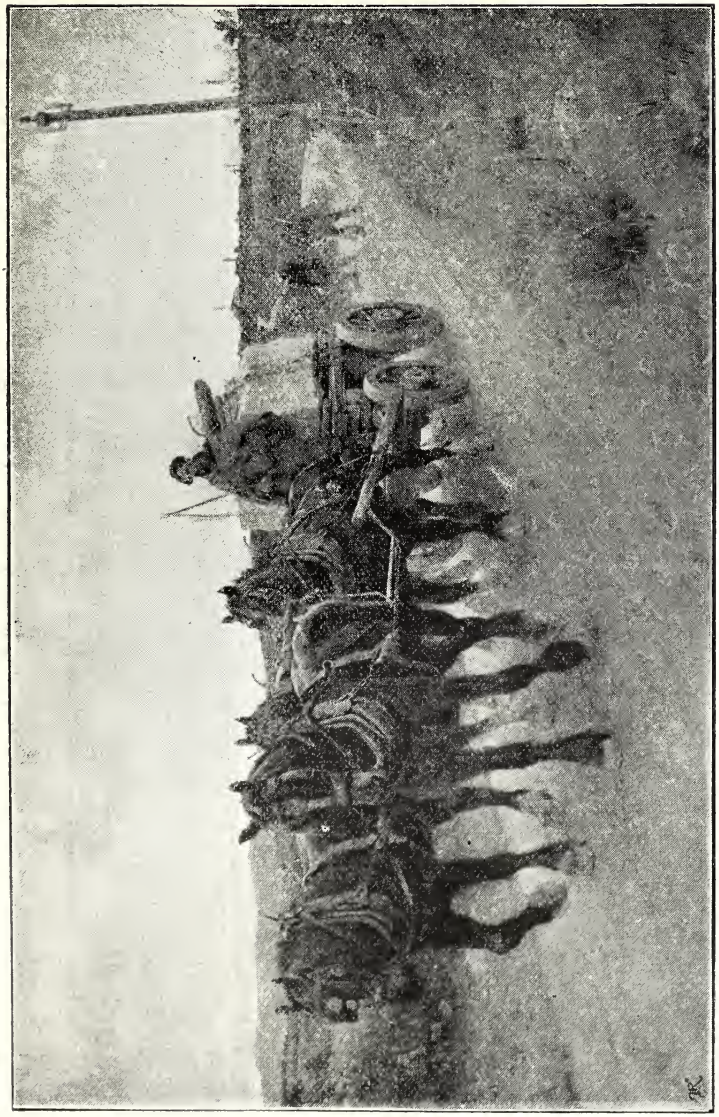
No. **445.** "*Love in idleness.*" AMY C. BREWER.

× .

No. **450.** "*The punishment of Loki.*" J. DOYLE PENROSE.

Loki, the Scandinavian personification of Evil, was bound to a rock overhanging the sea, while a snake, like an accusing conscience, dropped venom from its fangs upon his face.

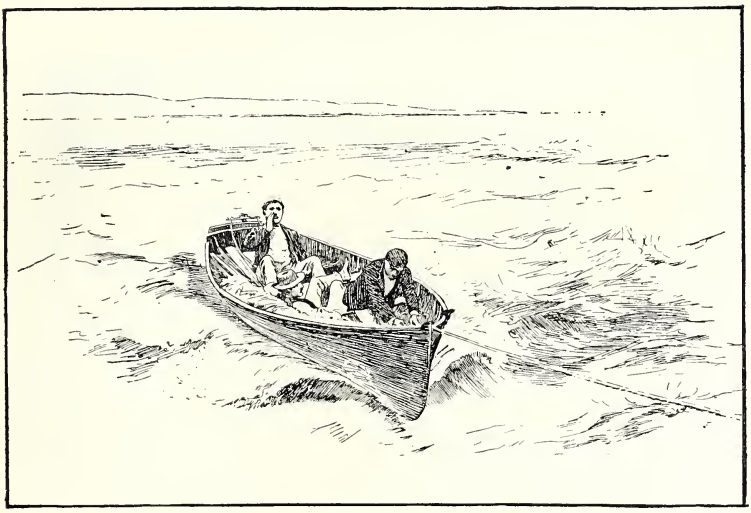
GALLERY VII.



No. 461. "*The quarry team.*" STANHOPE A. FORBES, A. 60 × 90.

No. **467**. *"The call to arms."* SEYMOUR LUCAS, A.

60 × 90.

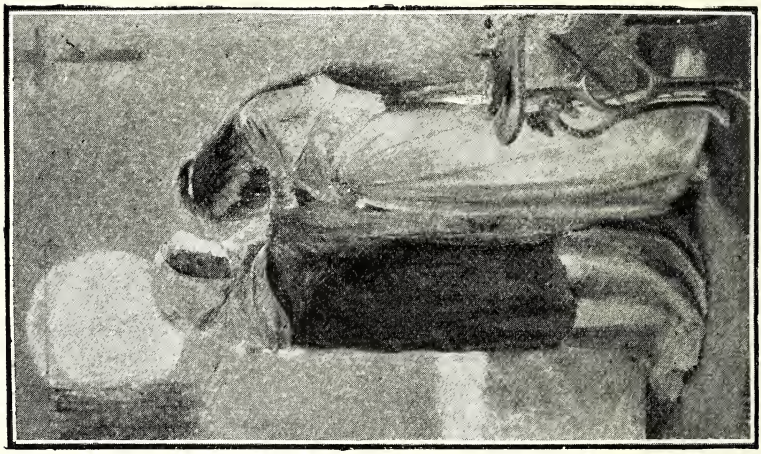


40 × 60.

No. **469.** "*In tow.*" ARTHUR HOPKINS.

57 × 39.

No. **487.** "*Our Father which art in Heaven.*" FLORENCE SMALL.

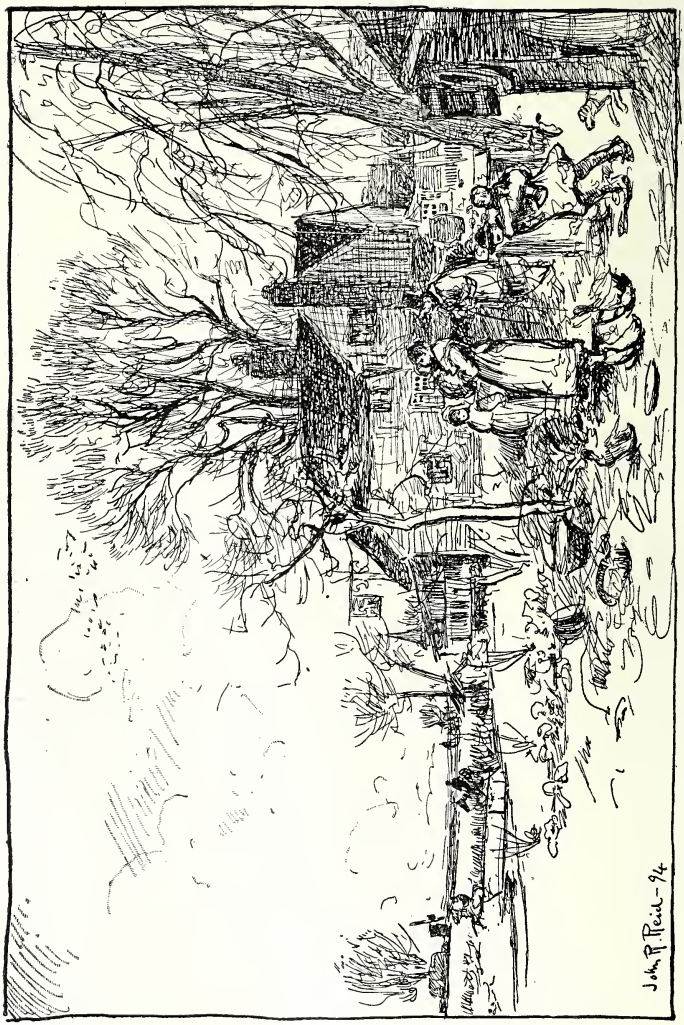


No. **492.** "*A confession of love.*" JOHN H. F. BACON.

No. **500.** "*The Countess of Radnor.*" J. J. SHANNON.

No. **504.** "*The coming storm.*" ROBERT W. MACBETH, A. 56 × 96.

(By permission of Mr. R. Dunthorne, Vigo Street, W., by whom an original etching will be published.)



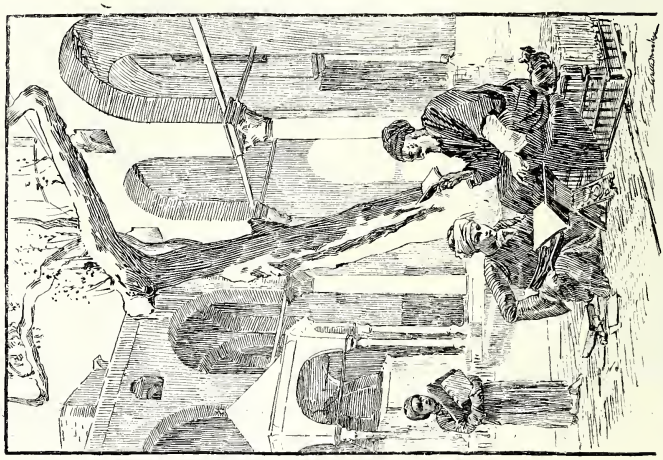
49 × 74.

No. 510. *"A-hunting we will go."* JOHN R. REID.

No. **516.** "*The awakening of love.*" H. C. SCHMALZ. 29 × 49.
(By permission of Mr. L. H. Lefèvre, King St., St. James's, owner of the copyright.)

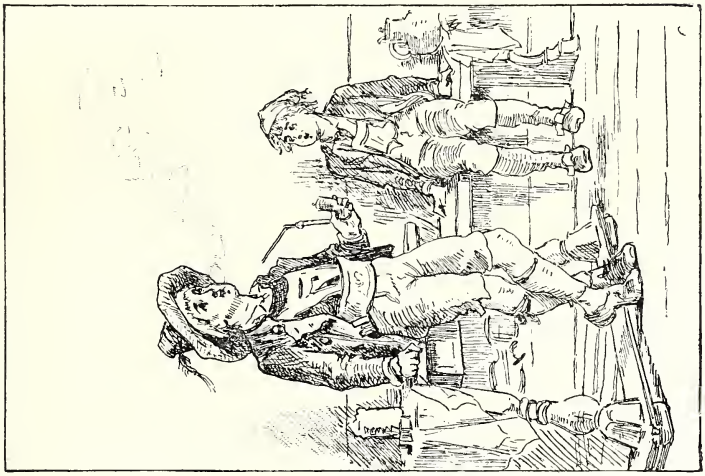
GALLERY VIII.

48 × 33.
No. **522.** "*Oil for the light.*" F. W. W. TOPHAM. H



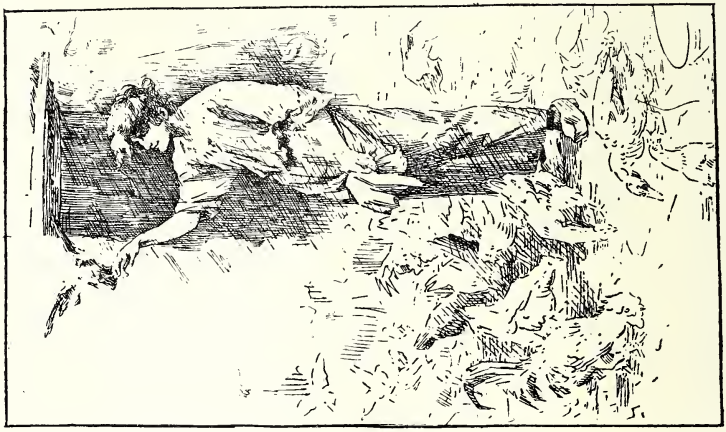
No. 527. *"The disciple."* WALTER C. HORSLEY. 34 × 27½.

No. 526. *"Wood Nymphs."* P. CLARKE. 36 × 28.

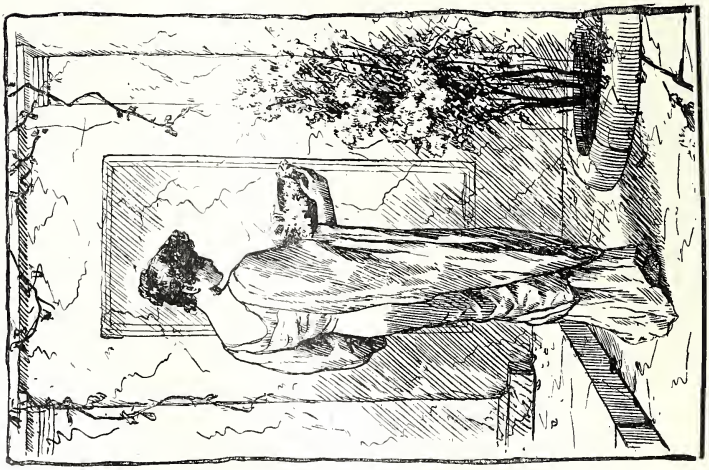


No. 538. "*A promising beginner.*" CARL SCHLOESSER. 51 × 35.

No. 529. "*Mrs. Henry Colgate and her daughters Dorothy and Olive.*" HUGH G. RIVIERE. 45 × 39.

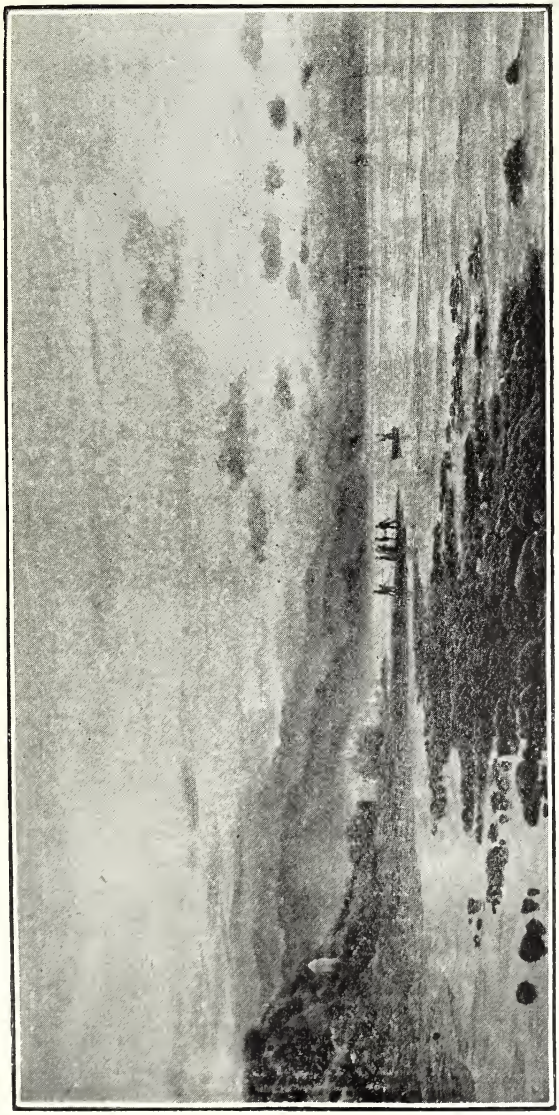


No. **544.** "*The favourite.*" N. H. J. BAIRD. 50 × 30.



No. **541.** "*Divinely fair.*" H. T. SCHÄFER. 63 × 35.

(By permission of Messrs. Hildesheimer & Co., London and Manchester, by whom a photogravure will be published.)



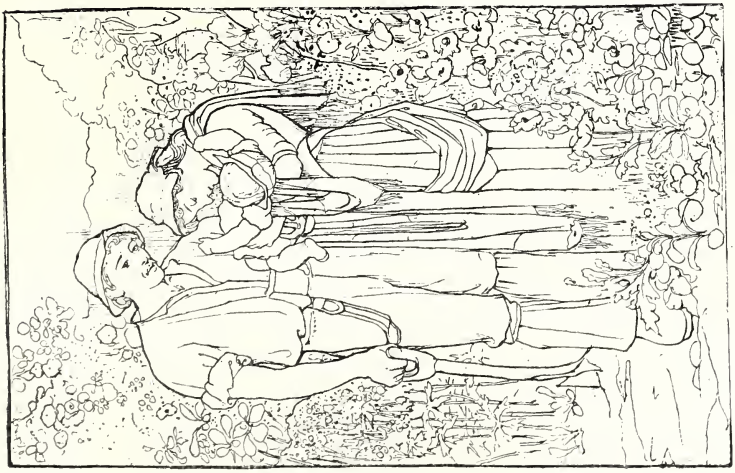
No. 546. *"The parting hour."* JOHN BRETT, A. 41 × 83.

"They had habitually lain in wait to throw stones at him, but when he set out to quit their inhospitable shores they were sorry."—*Old Story.*

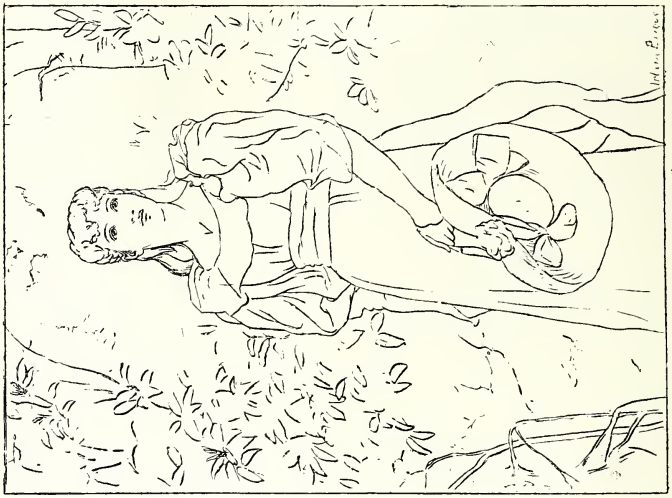
No. 564. "*Psyche before the throne of Venus*"—MORRIS'S '*Earthly Paradise.*' HENRIETTA RAE. 78 × 120.

(By permission of Messrs. Arthur Tooth & Sons, 5 and 6, Haymarket, W., the owners of the copyright, by whom a photo-engraving will be published.)

No. **557**. *"Beatrice and Gladys, daughters of F. Kell, Esq."* JOSEPH CLARK.
27 × 20.

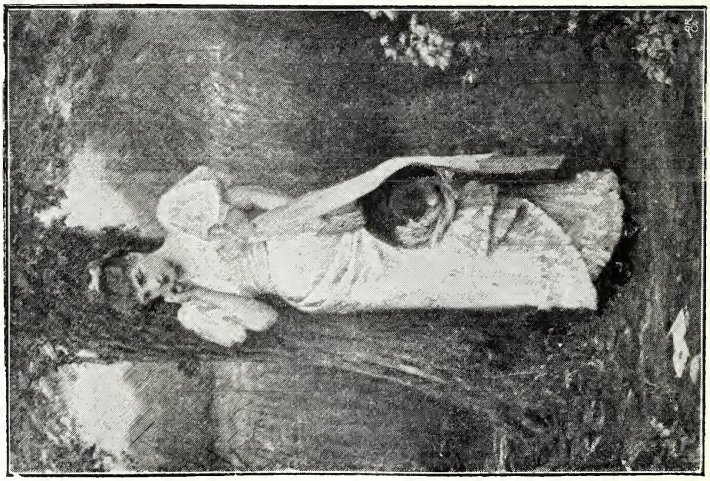


No. **583**. *"The happiest time."* EDWARD S. HARPER.
74 × 48.
"When all the world is young, lad, and all the trees are green."



No. 576. "*The lost bower.*" IRIAM BRIGGS. 57 × 42.

"My wandering searches many missed the bower of my romance,
That I never more upon it turned my mortal countenance."
—*Elizabeth B. Browning.*

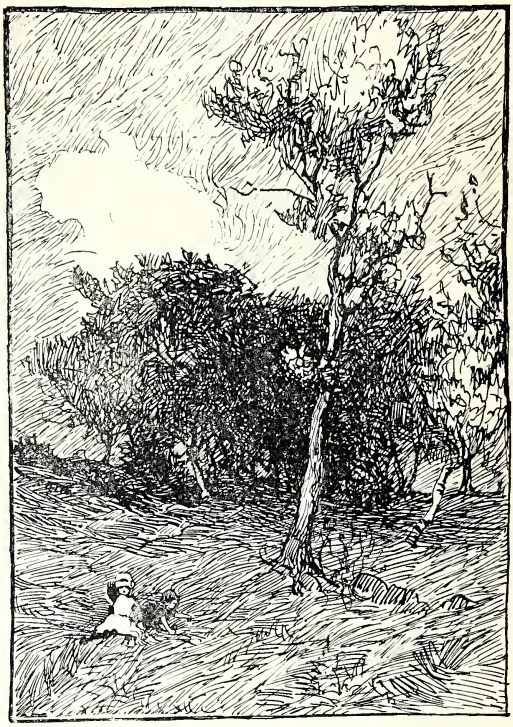


No. 571. "*Hesitation.*" F. MARKHAM SKIPWORTH. 30 × 20.

No. **585.** "*Long after.*" DAVID MURRAY, A.

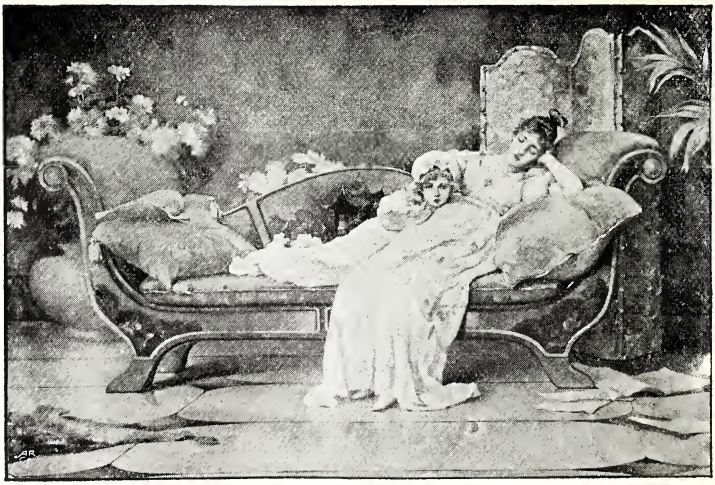
6 ft. × 9 ft.

GALLERY IX.



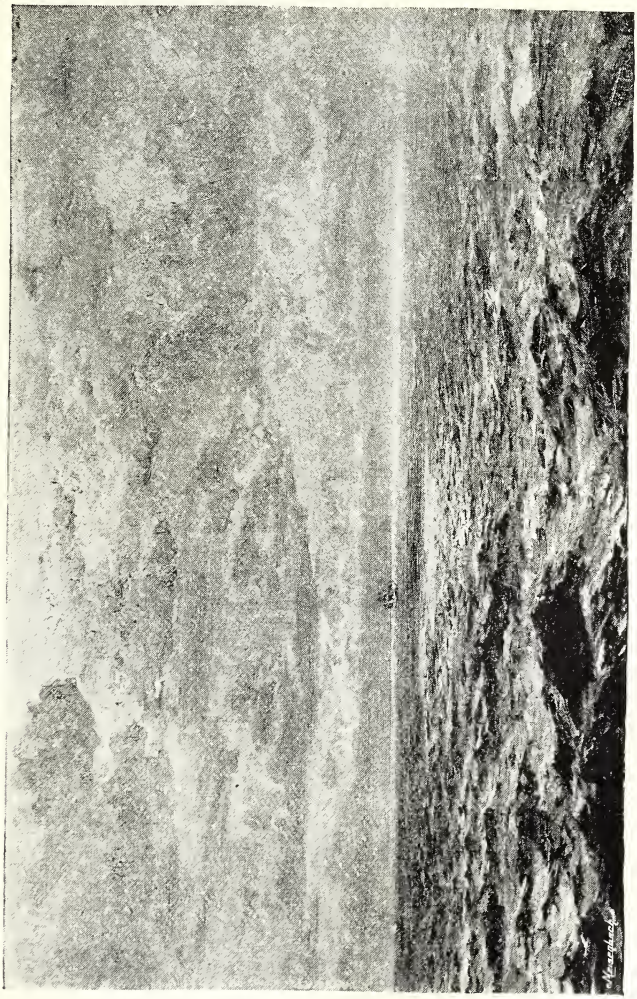
30 × 22.

No. **610.** "*The skylark.*" M. RAPHAEL JONES.

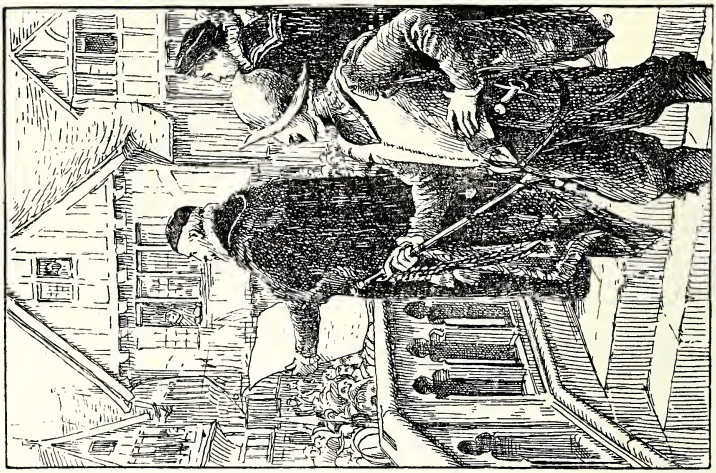


No. **702.** "*Hush!*" MAUDE GOODMAN.

(Copyright 1894 by Photographische Gesellshaft. A Photogravure will be published by the Berlin Photographic Co., 133, New Bond St., W.)

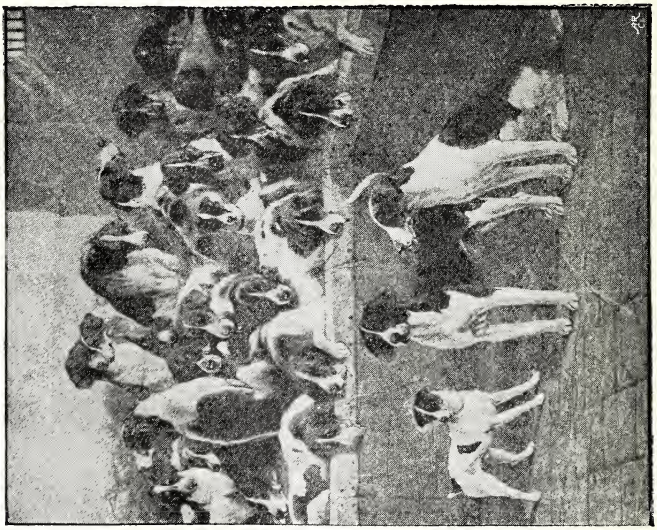


No. 645. "*Outward bound.*" HENRY MOORE, R.A.



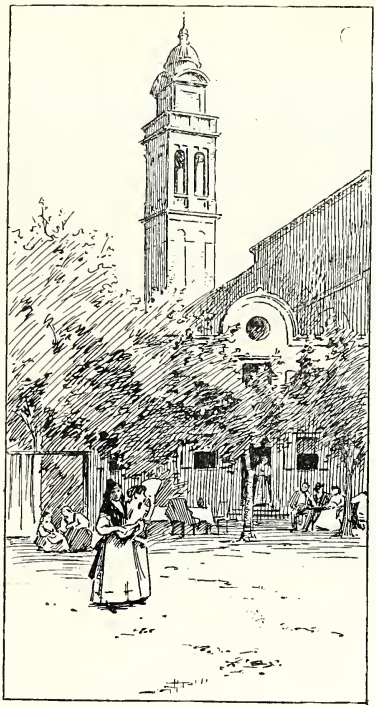
18 × 12.

No. 711. "*A proclamation.*" E. B. LEIGHTON.



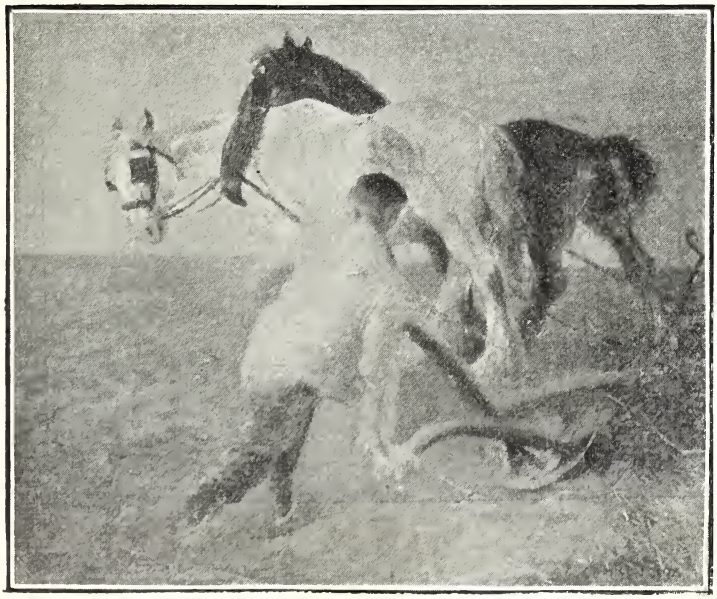
11 × 8.

No. 706. "*Idle time.*" VALENTINE T. GARLAND.

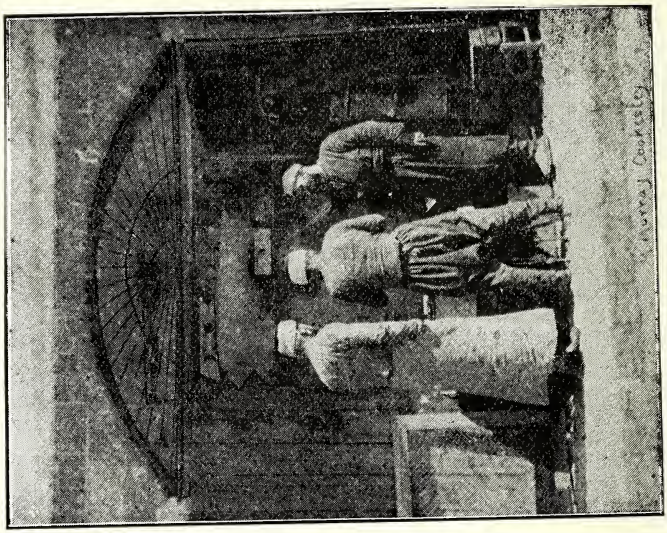


35 × 18.

No. **752.** "*Una 'Campagnada.'*"
HENRY WOODS, R.A.
By permission of Messrs. Thomas Agnew & Sons, Old Bond St., W., the owners of the copyright.)

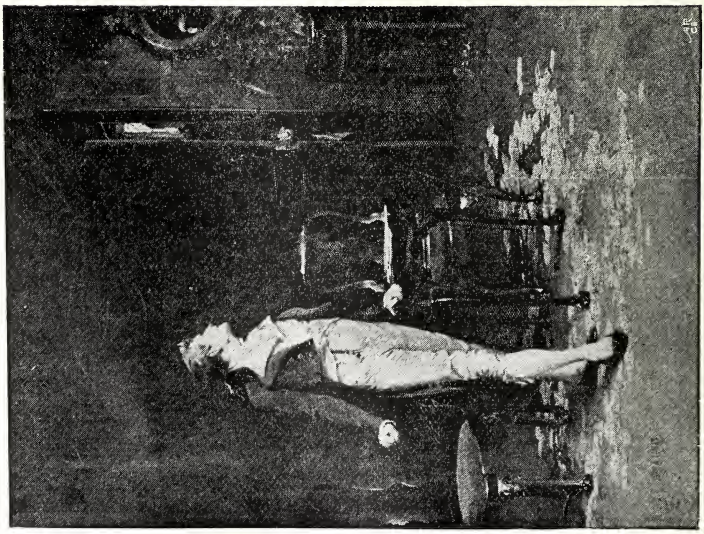


No. **730.** "*Turning the plough.*" GEORGE CLAUSEN.
(Copyright 1894, the property of Messrs. Boussod, Valadon & Co.)



No. **742.** *"Umbrellas to mend: Damascus."* 15 × 14.
MARGARET MURRAY-COOKESLEY.

GALLERY X.



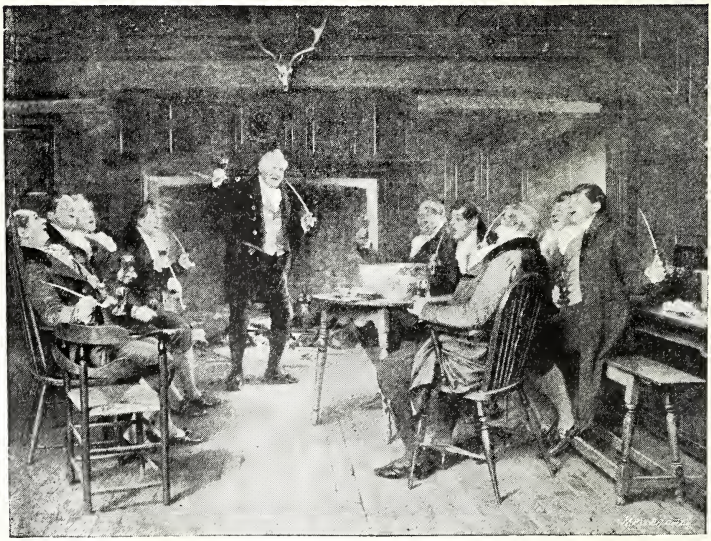
No. **806.** *"Rooked."* JOHN A. LOMAX. 18 × 14.
(Copyright 1894, by Franz Hanfstaengl, Munich, London, and New York.)

No. 793. "*The home of the red deer.*" CHARLES STUART. 72 × 120.

34 × 78.

No. **811.** "*The dawn of summer.*" L. C. NIGHTINGALE.

(*Copyright* 1894, *by Photographische Gesellshaft. A Photogravure will be published by the Berlin Photographic Co.*, 133, *New Bond Street, W.*)



38 × 56.

No. **810.** "*The chorus.*" W. DENDY SADLEY.

"Let others sing the praise of wine;
Give me of steaming punch a bowl,
To warm the heart and cheer the soul,
Fol de rol le ra la la."

(*Copyright* 1894, *by Photographische Gesellshaft. A Photogravure will be published by the Berlin Photographic Co.*, 133, *New Bond Street, W.*)

56 × 70.

No. 820. "*Evangeline finding Gabriel.*" E. BOROUGH JOHNSON.

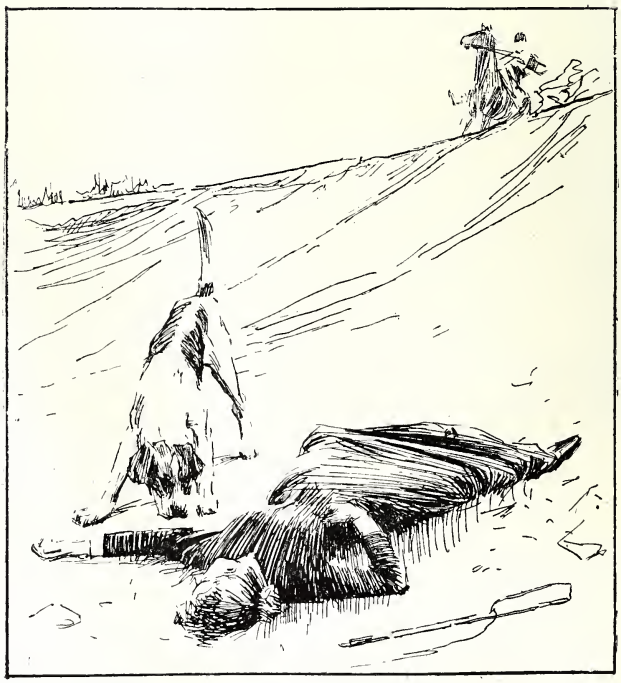
"Gabriel, O my beloved ! . . .
Vainly he strove to rise ; and Evangeline, kneeling beside him,
Kissed his dying lips, and laid his head on her bosom."—*Longfellow.*

24 × 32.

No. 823. "*Life in the streets : musicians.*" WALTER OSBORNE.

28 × 36.

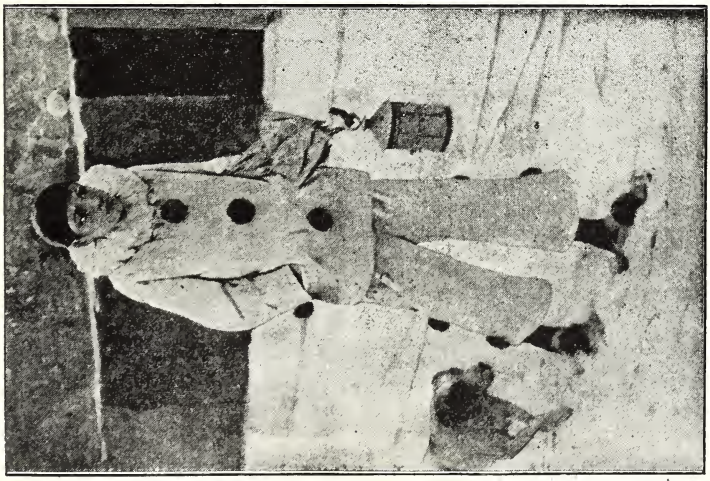
No. **829.** "*The love-potion.*" LOCKHART BOGLE.



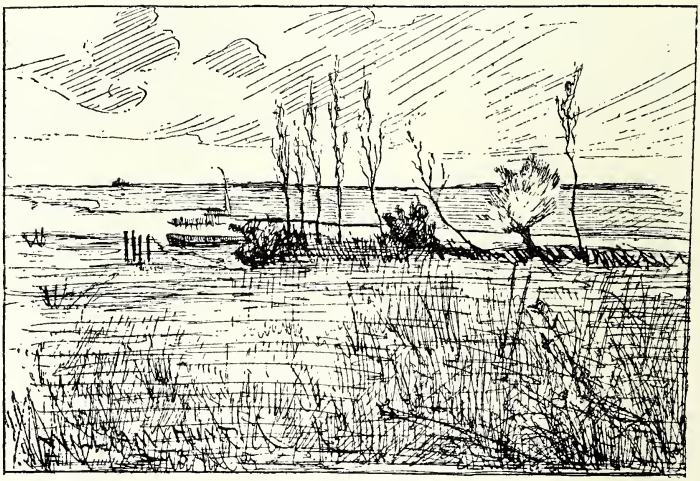
84 × 70.

No. **834.** "*Thrown.*" GUNNING KING.

No. 839. *"Who do you love?"* FRED. MORGAN. 44 × 35.

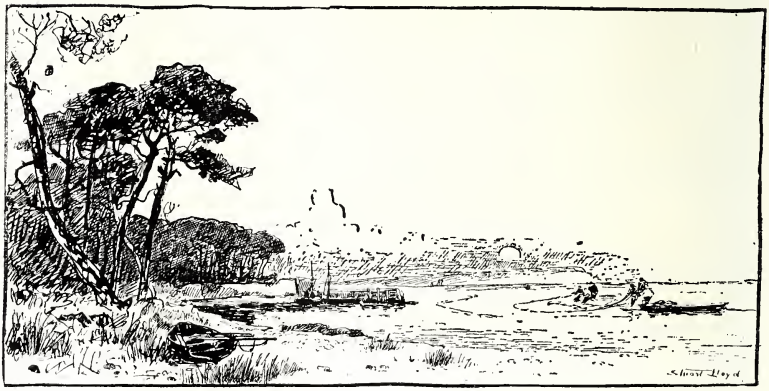


No. 835. *The Prothral.*" ETHEL WRIGHT. 75 × 50.



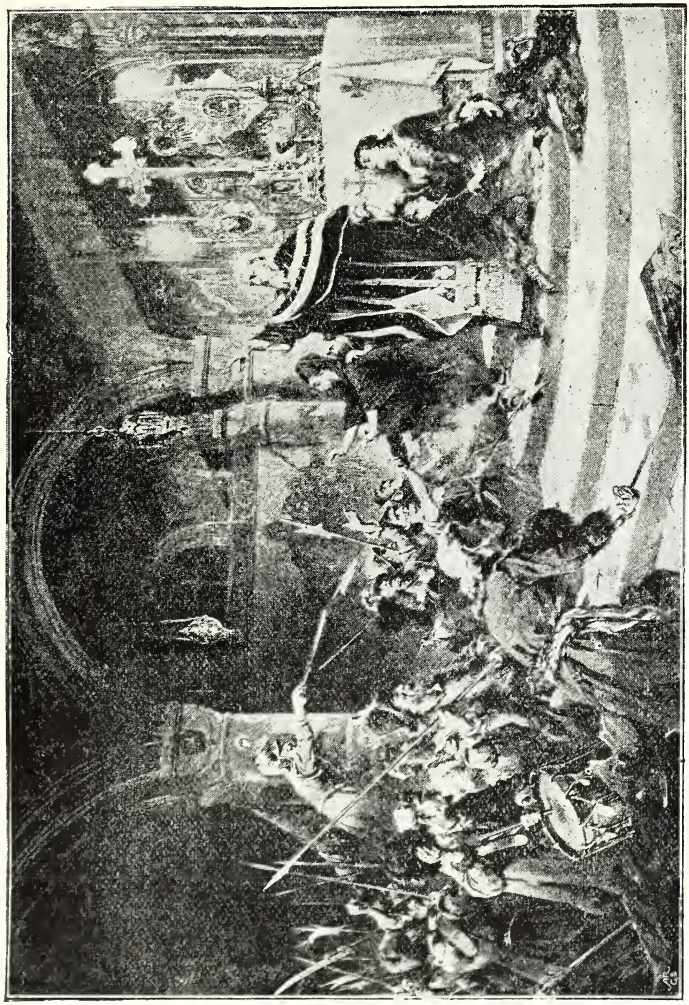
No. 863. "*And one a full-fed river winding slow.*" WILLIAM HUNT.

GALLERY XI.



36 × 72.

No. 875. "*Salmon fishing: Christchurch Bay.*" STUART LLOYD.



No. 876. "*Sanctuary: incident in the childhood of Peter the Great.*" LASLETT J. POTT. 47 × 72.

No. 883. "*Flora Day, Cornish custom, 8th May.*" PHIL. R. MORRIS, A. 47 × 82.

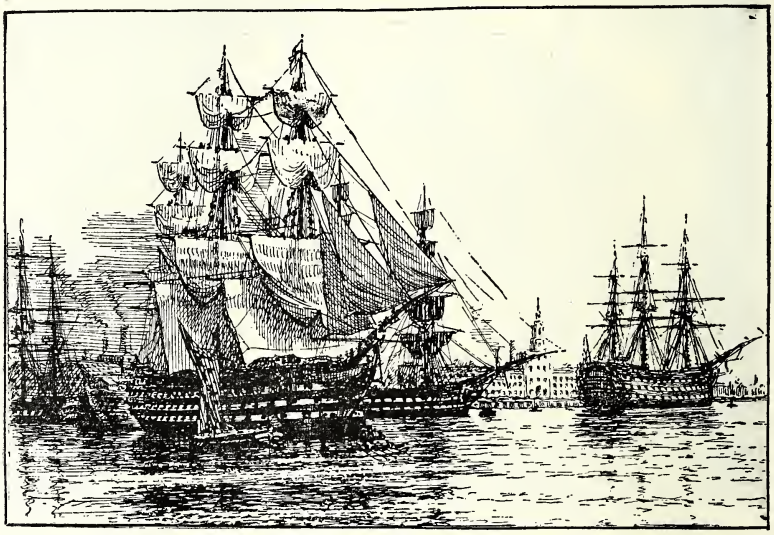
28 × 40.

No. **881.** "*Ivanhoe.*" SYDNEY MUSCHAMP.

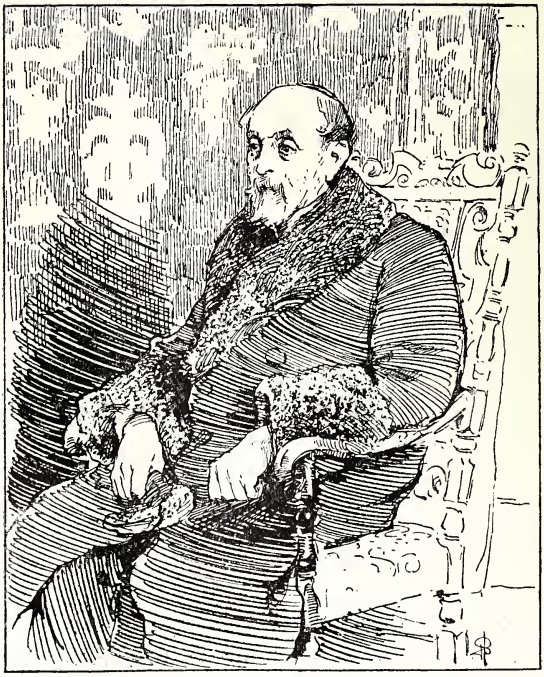
34 × 48.

No. **888.** "*For fifty years.*" W. DENDY SADLER.

(*Copyright* 1894, *by Mr. H. Lefèvre, by whom an etching will be published.*)



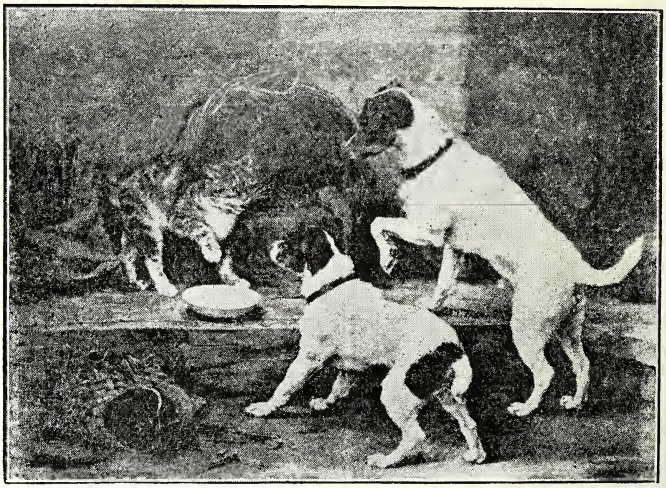
No. **892.** "*The wooden walls of Queen Victoria.*" FRANK BADEN-POWELL.



50 × 40.

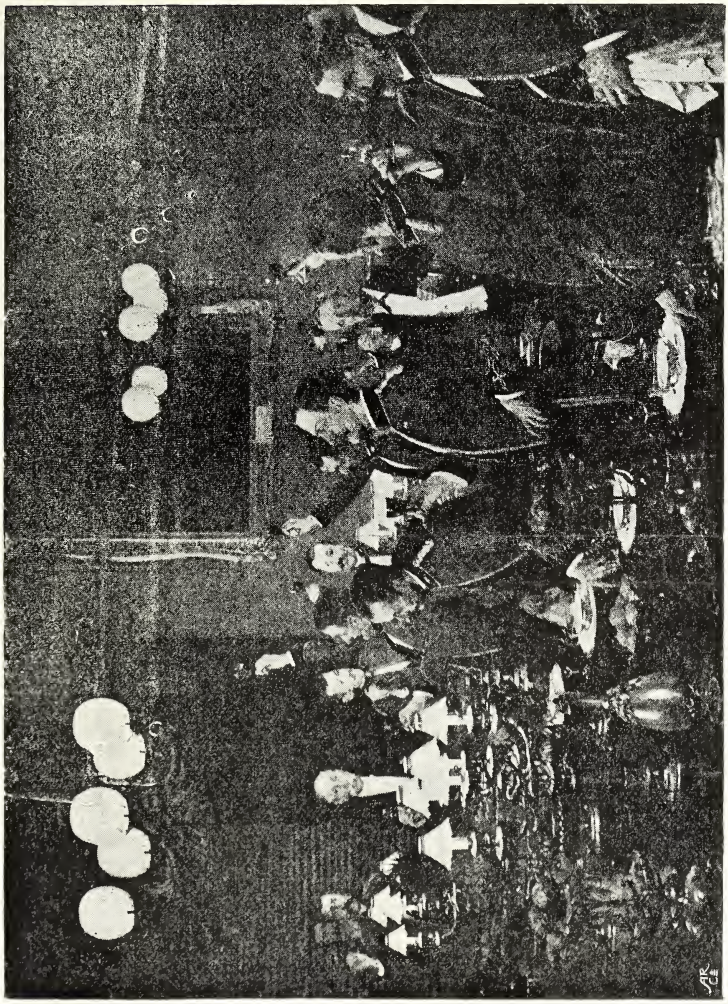
No. **902.** "*Charles E. Skarratt, Esq.*" HAROLD SPEED.

No. 906. "*Oranges.*" FRANK BRANGWYN. 60 × 72.



No. **907.** "*Keep off!*" LUCY A. LEAVERS. 49 × 39.

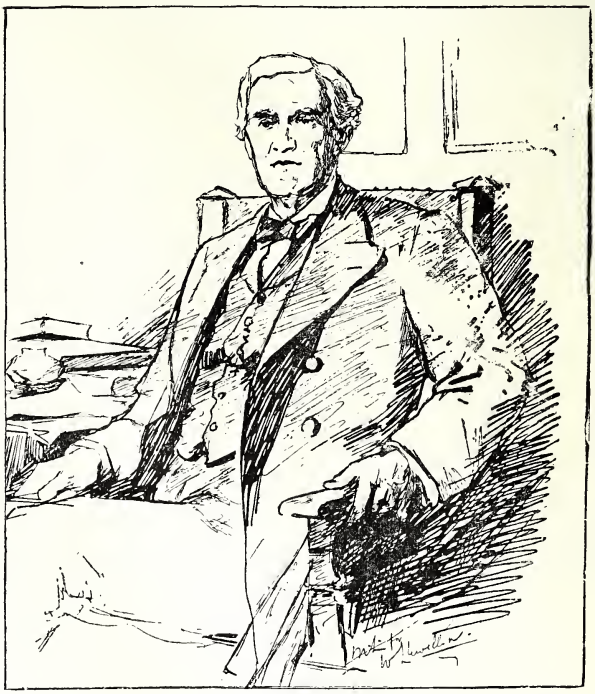
No. **911.** "*Wait a minute!*" ARTHUR J. ELSLEY. 33 × 25.



No. **920.** "*Gentlemen! The Queen!*" A. CHEVALLIER TAYLER. 53 × 75.

4½ × 10.

No. **922.** "*The weary road across Siberia.*" JULIUS M. PRICE.

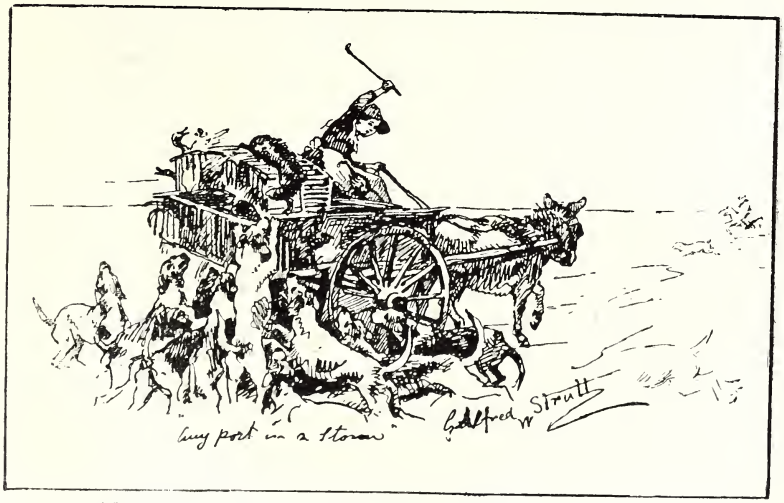


54 × 42.

No. **925.** "*Thomas Francis Bayard, Ambassador of the United States.*" W. LLEWELLYN.

32 × 58.

No. 926. "*Launched in life.*" E. BLAIR LEIGHTON.



No. 927. "*Any port in a storm.*" ALFRED W. STRUTT.

(By permission of Messrs. Arthur Tooth & Sons, 5 and 6, Haymarket, W., the owners of the copyright, by whom a photo-engraving will be published.)

934. "*The death of General Gordon, Khartoum, 26th January, 1885.*"
GEORGE W. JOY.

"Now mark this, if the Expeditionary Force—and I ask for no more than 200 men—does not come in ten days, *the town may fall*; and I have done my best for the honour of our country. Good-bye.—C. G. GORDON, 14th Dec., 1884."

SCULPTURE.

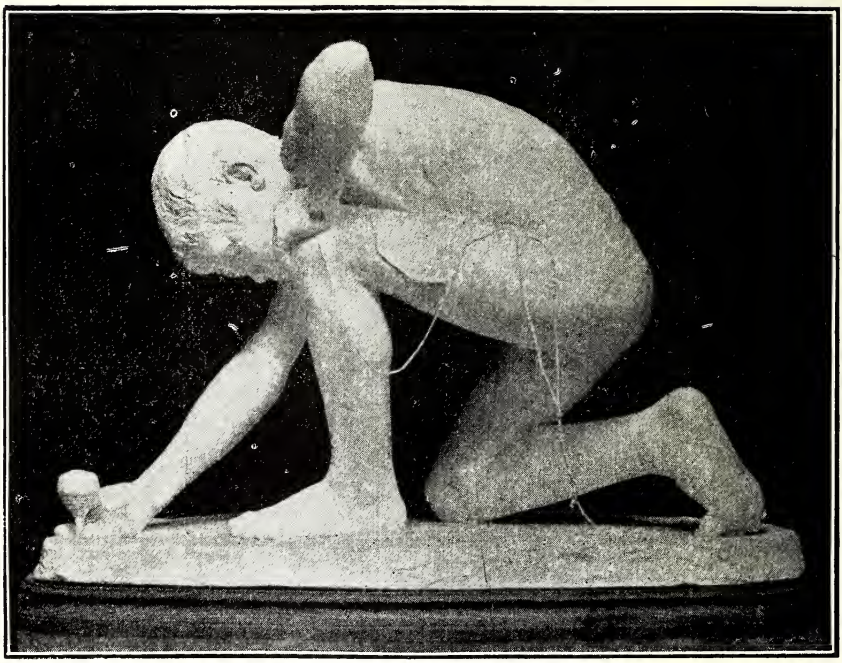
No. **1744.** "*A mower—statue, bronze.*" HAMO THORNYCROFT, R.A.

No. 1739. "*Rape of the Sabines—group.*" ADRIAN JONES.

No. **1814.** "*Mrs. Myer Salaman;*" bust. THOMAS BROCK, R.A.

No. **1815.** "*My thoughts are my children*"—relief.
G. J. Frampton, A.R.A.

No. **1748.** *"The spinning girl."*
PAUL R. MONTFORD.

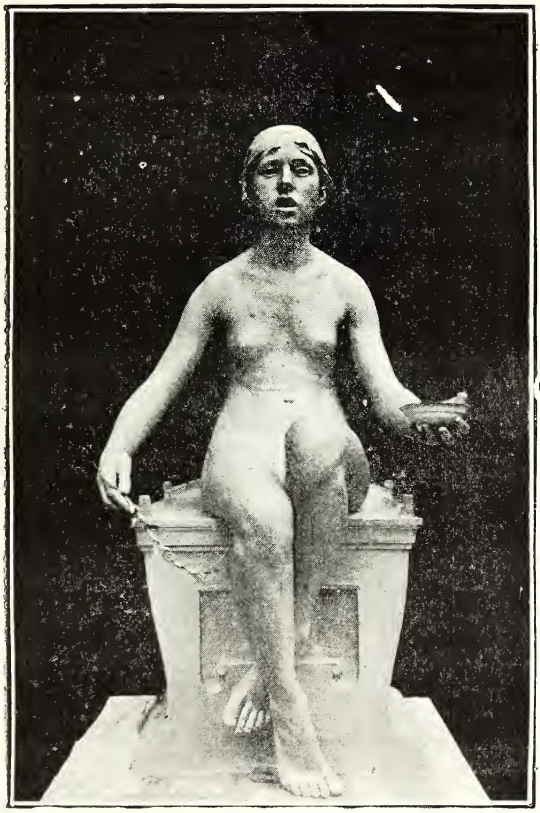


No. **1790.** "*Boy with peg-top;*" statuette. E. ROSCOE MULLINS.

No. **1742.** "*H.R.H. The Duke of York;*" bust. WALTER MERRETT.

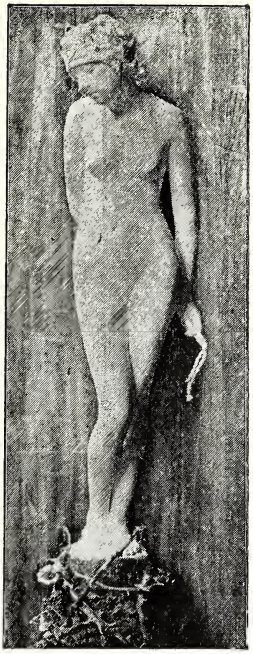
No. **1775.** "*The Sioux chief 'Sitting Bull;'*" group, bronze. WALTER WINANS.

No. **1848.** "*Perseus returning victorious to the gods.*" CHAS. J. ALLEN.

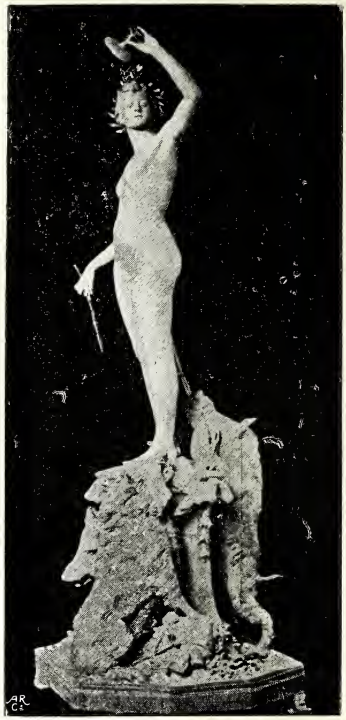


No. **1746.** "*The goblet of life.*" ALBERT TOFT.

"Filled is Life's goblet to the brim!
And though my eyes with tears are dim,
I see its sparkling bubbles swim,
And chant a melancholy hymn
With solemn voice and slow."



No. **1842.** "*A vanishing dream;*" statue. A. C. LUCCHESI.



No. **1755.** "*Circe;*" group, bronze. ALFRED DRURY.

Shelf 90

HENRY BLACKBURN'S ART HANDBOOKS

No. XXI. One Shilling

THE

Academy Notes

1895

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS

Published by Special Permission

London

CHATTO AND WINDUS, PICCADILLY

MAY 1895

All Rights Reserved.

TE·WESTMINSTER·WALL·PAPERS

ESSEX·AND·COMPANY'S
WESTMINSTER·WALL·
PAPERS·114·116·VICTORIA·
STREET·WESTMINSTER·
AND·AT·ESSEX·MILLS
BATTERSEA·LONDON

UNDER REVISION.

THE

Academy Notes

1895

WITH

Illustrations of the Principal Pictures at Burlington House

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

No 1643, "*W. Q. Orchardson, R.A.*," bronze.
E. O. Ford, A.R.A.

London:

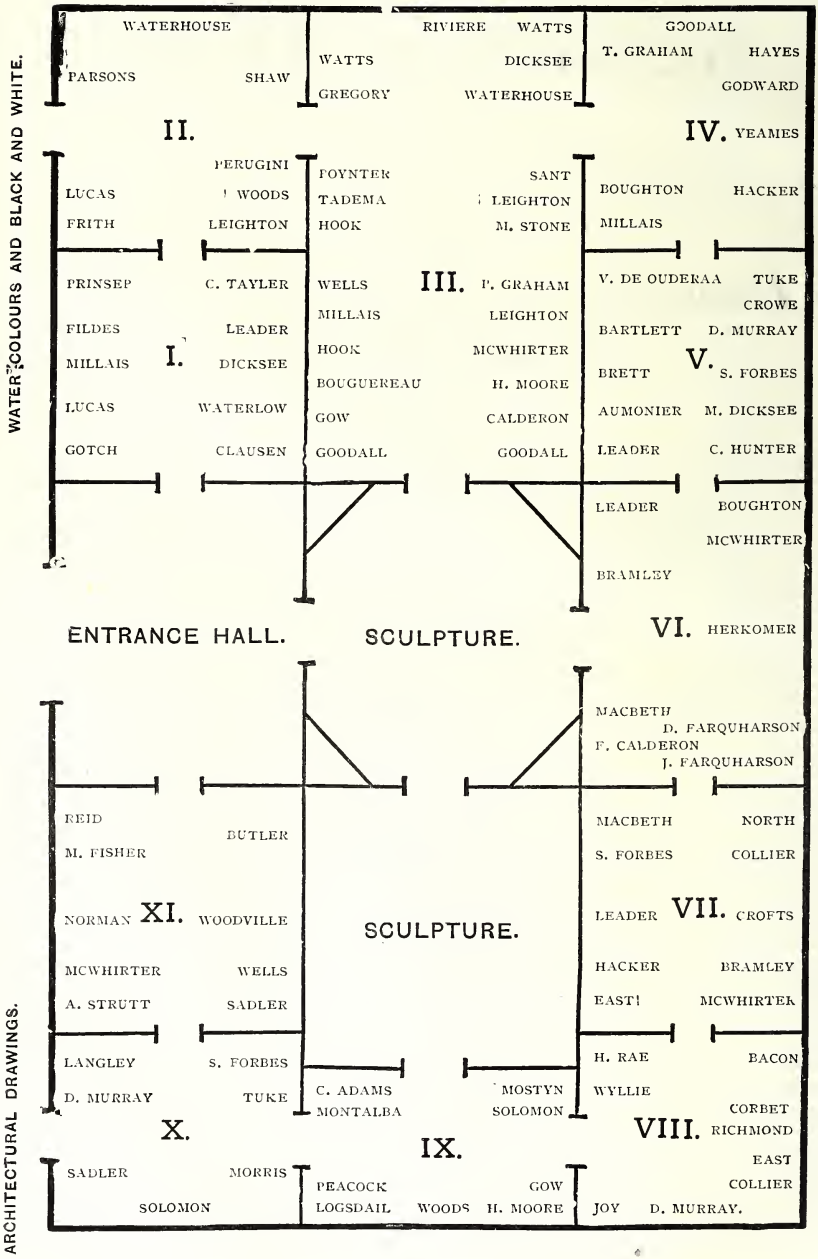
CHATTO AND WINDUS, PICCADILLY

MAY 1895.

[*All Rights reserved.*]

PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



*** *The Exhibition opens on Monday, May 6, and closes on Monday, August 5.*

PREFACE.

No. XXI. 1895.

The present number, which commences the FIFTH VOLUME of "ACADEMY NOTES," is distinguished as before by containing reproductions of many pictures by Royal Academicians and Associates, which *do not appear in any other publication.*

The large and increasing circulation of "ACADEMY NOTES" has naturally led to the publication of many imitations, both at home and abroad; but the promoters of similar books, whilst closely imitating the methods of reproducing sketches, have, as a rule, ignored the principles on which "ACADEMY NOTES" has been published for the last twenty years.

The original plan of the book (which remains unaltered) is best described in the preface to the first number, published in 1875.

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not intended as works of art. The omission of a sketch of any important picture is due to some objection on the part of the artist, or owner of copyright.

123, VICTORIA STREET, WESTMINSTER.
6th May, 1895.

"Black and White."

*** *In order to encourage the study of* DRAWING FOR THE PRESS *a* STUDIO *has been opened under the direction of the Editor of "Academy Notes," particulars of which can be obtained by letter, addressed to* THE SECRETARY, MR. HENRY BLACKBURN'S STUDIO, 123, VICTORIA STREET, WESTMINSTER.

LIST OF ILLUSTRATIONS.

PAGE

Allen, C. J. 147
Alma-Tadema, L.T., R.A. 69
Aumonier, J. . . 85
Bacon, John H. F. . 106
Baird, N. H. J. . . 54
Barlow, J. N. . . 142
Bartlett, W. H. . 122
Boughton, George H. A. 87
Bouguereau, W. . 66
Bradley, B. . . . 89
Bramley, F., A. . . 94
Brett, J., A. . . . 65
Brock, T., R.A. . . 148
Brown, A. 40
Brown, H. H. . . 118
Buckland, A. H. . 126
Burgess, J. B., R.A. 31
Burrington, Arthur 123
Butler, Lady . . 134
Calderon, P. H., R.A. 61
Calderon, W. F. . 90
Clark, J. 78
Clarke, P. . . . 47
Clausen, George, A. 43
Collier, Hon. J. . 111
Compton, E. T. . . 50
Cookesley, M. M. . 121
Cooper, Savage . . 97
Cooper, T. S., R.A. 59
Corbet, M. R. . . 109
Costa, J. da . . . 37
Crofts, E., A. . . 98
Crow, Eyre, A. . . 123
Davis, H. W. B., R.A. 38
Dell, H. E. . . . 33
Dicksee, F., R.A. 34, 50
Dicksee, Margaret I. 81
Dickson, W. . . . 89
Dollman, J. C. . . 87
Draper, H. J. . . 107
Drury, Alfred . . 146
East, Alfred . . . 110
Elsley, A. J. . . . 77
Elwell, Fred . . 99
Fehr, H. C. . . . 144
Fildes, Luke, R.A. 67
Fisher, S. M. . . 139
Forbes, Elizabeth . 132
Forbes, S. A., A. . 80
Frampton, G. J., A. 146
Frith, W. P., R.A. . 37
Garstin, N. . . . 115
Gibbs, B. 83

PAGE

Gleichen, Countess Feodora 145
Gloag, I. L. . . . 36
Goetze, S. 103
Goodall, F., R.A. . 72
Goodman, Maude . 120, 129
Gore, W. H. . . . 82
Gotch, T. C. . . . 29
Graham, P., R.A. . 55
Gregory, E. J., A. . 45
Hacker, Arthur, A. 75
Halse, E. 150
Hall, S. P. . . . 78
Harper, E. S. . . 82
Hayes, Claude . . 74
Hayes, Edwin . . 73
Hedley, Ralph . . 81
Hook, Bryan . . . 30
Horsley, Walter C. 71
Hudson, H. J. . . . 44
Hughes, Arthur . 124
Hunter, C., A . . 84
Jenkins, Blanche . 101
Jobling, R. . . . 42
John, W. G. . . . 149
Johnson, C. E. . . 76
Joy, A. B. 150
Joy, G. W. . . 101, 112
Langdale, M. A. . 102
Langley, Walter . 130
Leader, B. W., A. . 95, 104
Lehmann, Rudolf . 100
Leighton, E. B. . . 133
Leighton, Sir F., Bart., P.R.A. . . 53
Lemon, Arthur . . 94
Leslie, G. D., R.A. . 40
Lucas, Seymour, A. 39
Lucchesi, A. C. . . 147
Macbeth, R. W., A. 93
Macullum, H. . . 92
MacWhirter, John, R.A. 56, 136
Marks, H. S., R.A. 62
Meade, Arthur . . 127
Millais, Sir J. E., Bart., R.A. . . 32, 68
Montford, P. R. . . 150
Moodie, Fannie . . 96
Moore, H., R.A . . 60
Morgan, F. . . 91, 129
Morris, P. R., A. . 88
Mortlock, Ethel . 86
Mostyn, Tom . . . 122
Murray, D., A. . . 79
Muschamp, S. . . . 36
Nettleship, J. T. . 57
Nightingale, L. C. 85

PAGE

Normand, Ernest . 137
Olsson, J. 96
Osborne, W. . . . 118
Ouless, W. W., R.A. 58
Peacock, Ralph . 119
Perugini, C. E. . . 42
Perugini, Kate . . 36
Porter, Ethel C. . 120
Poynter, E. J., R.A. 70
Princep, Val C., A. 64
Rae, Henrietta . . 117
Rea, Cecil 34
Reid, Flora M. . . 52
Reid, John R. . . 140
Riviere, B., R.A. . 48
Riviere, H. G. . . 108
Robinson, D. . . . 62
Robinson, G. C. . . 52
Roe, Fred. . . . 77, 97
Ronner, Henriette 121
Ruith, H. van . . 105
Sadler, W. Dendy 127, 142
Sant, James, R.A. . 51
Schloesser, Carl . 86
Shaw, Byam . . . 41
Smith, W. T. . . . 45
Solomon, Solomon J. 128
Somerscales, T. . . 109
Spenlove, Frank S. 124
Spittle, W. M. . . 115
Starr, Louisa . . 49
Storey, G. A., A. . 44
Strutt, A. W. . . 135
Stuart, Charles . 138
Swinstead, G. H. . 125
Taylor, A. C. . . 33
Thorneycroft, Hamo, R.A. . . . 143
Titcomb, W. H. Y. 54, 114
Topham, F. W. W. . 91
Tuke, H. S. . . . 131
Urwick, Walter . 47
Waite, E. W.. . . 30
Waller, S. E. . . 141
Wardle, A. . . . 57
Waterlow, E. A., A. 113
Watson, Charles J. 119
Watts, G. F., R.A. . 46
Wells, H. T., R.A. . 63
Wetherbee, G. . . 35
Woods, Henry, R.A. 43
Wright, Ethel . . 83
Wyllie, W. L., A.R.A. 116
Wyllie, C. W. . . 105
Yates, F. 102
Yeames, W. F., R.A. 74

ACADEMY NOTES, 1895.

The one hundred and twenty-seventh Summer Exhibition of the Royal Academy contains 1713 works, including Oil Paintings, Water-colours, Miniatures, Etchings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [Illustrations, pp. 29–36.]

The two positions of honour in this room are occupied by Sir John Millais' "St. Stephen" and Mr. Dicksee's "Reverie."

3, "*The little mother*," J. HENRY HENSHALL.
Child with baby at a cottage door.

4, "*Death, the bride*," T. C. GOTCH (*sketch, p.* 29).
A pale-faced maiden with black gauze veil passing through scarlet and violet poppies.

7, "*Pas seul*," MARGUERITE E. BATLEY. Little girl in satin frock.

8, "*Carran Ferry, Lochaber*," BRYAN HOOK (*sketch, p.* 30).

9, "*Icarus*," S. PEPYS COCKERELL.
The youth lies, with wings crushed under him, on the sandy shore of the Ægean.

10, "*The rose of Sharon*," GEORGE S. WATSON.
A girl, semi-nude, with luxuriant brown tresses.

12, "*A mirror of chivalry*," W. E. LOCKHART.
The lady sees her face reflected on the heart of her knight.

13, "*Students reading prohibited books*," J. B. BURGESS, R.A.
Spanish scholars, in black birettas and *soutanes* (*sketch, p.* 31).

14, "*Mrs. J. Walter*," SEYMOUR LUCAS, A.R.A.
In black evening dress; high red-backed chair.

17, "*Finnan haddie*," J. C. HOOK, R.A.
Woman and girl cleaning fish by sea-shore.

18, "*St. Stephen*," SIR J. E. MILLAIS, R.A.
The martyred youth lies in loose black and white robes amid gloomy rocks in a desolate place without the city, a lambent aureole encircling his head. In the dim light of early dawn may be seen three figures watching him (*sketch, p.* 32).

19, "*When yellow leaves, or none, or few do hang*," EDWARD W. WAITE (*sketch p.* 30).

21, "*London's Water Gate*," W. L. WYLLIE, A.R.A.
Yellow misty sunset effect on Tower Bridge, looking east.

22, "*Mrs. Johnson-Ferguson*," LUKE FILDES, R.A.
Full-face, in black evening dress.

24, "*The fairy tale*," HENRY J. DELL (*sketch, p.* 33).

25, "*The fisherman and the jin*"—*Arabian Nights*. C. PRINSEP, R.A. Moonrise over sea; fisherman in brown Arab costume.

26. "*In an orchard*," MARY A. BELL. Peasant girl in blue.

30, "*An Essex height*," MARK FISHER.

31, "*Mrs. Ernest Hills*," JOHN S. SARGENT, A.R.A.
Three-quarter length in black satin dress, with hair *poudré*.

34, "*The Countess of Pembroke*," W. B. RICHMOND, A.R.A.
In white satin.

35, "*A twilight idyll*," A. CHEVALLIER TAYLER.
Sailor smoking a pipe with his sweetheart, outside a lamp-lit window near a harbour (*sketch p.* 33).

38, "*Spring*," CECIL REA (*sketch, p.* 34).

39, "*Bray, on the Thames*," T. SIDNEY COOPER, R.A.
Herd of cows drinking in a backwater.

40, "*Sir Lowthian Bell, Bart, F.R.S.*" H. T. WELLS, R.A.

43, "*Evening*," B. W. LEADER, A.R.A.
Old church and ivy-clad grange near a stretch of calm water under a white sunset.

46, "*A Reverie*," FRANK DICKSEE, R.A. (*sketch, p.* 34).
Study of red fire-light and lamp-light through a yellow shade. The pianist is simply attired in white; behind her is a grey spirit-form, at which the man gazes.

47, "*A Sussex homestead*," ERNEST A. WATERLOW, A.R.A.

48, "*Mrs. Black of Auchentoshan*," WILLIAM WONTNER.

51, "*Dr. L. S. Jameson, C.B.*" HUBERT HERKOMER, R.A.
Full face, seated, three-quarter length.

52, "*A Summer afternoon*," T. SIDNEY COOPER, R.A.
Sheep and cows. Background of mountain and lake.

53, "*Isabella and the pot of Basil*," I. L. GLOAG. (*sketch, p.* 37).

55, "*Butterflies*," KATE PERUGINI. (*sketch, p.* 37).

57, "*Mrs. Herbert Roberts*," GEORGE CLAUSEN, A.R.A.

62, "*Assegai-making*," MIDDELTON JAMESON.
Group of dark purple-skinned Mashonas in the shade of rocks. View of kraal in the middle distance.

Other pictures noted, are:—**6**, "*Daylight fades*," A. E. BAILEY; **15**, "*Childhood*," JOHN DA COSTA; **16**, "*Portrait of my cousin*," EMAN FOX; **29**, "*The centaur*," ARTHUR LEMON; **32**, "*The daffodil harvest*," ARNESBY BROWN; **36**, "*Showery weather*," PERCY BELGRAVE; **41**, "*The golden hour*," STRITCH HUTTON; **45**, "*With Amaryllis in the shade*," GEORGE WETHERBEE (*sk. p.* 36). **50**, "*La pensée*," R. E. MORRISON; **58**, "*Hay boat*," HILDA MONTALBA; **61**, "*Mrs. W. Parkinson*," MAURICE GREIFFENHAGEN.

GALLERY II. [**Illustrations, pp. 36–44.**]

65, "*J. J. Aubertin, Esq.*" W. W. OULESS, R.A.
Three-quarter face, head and shoulders, in brown cloak.

66, "*A hillside pasture in the Vento*," WILLIAM LOGSDAIL.
Shepherd-girl, knitting.

67, "*Mrs. Gresham and daughter*," W. P. FRITH, R.A.
In pale blue; the child wears light brown (*sketch, p.* 38).

73, "*Sophie*," JOHN DA COSTA (*sketch, p.* 38).

76, "*April*": forenoon in the Condette Dunes, H. W. B. DAVIS, R.A. Cattle and rabbits in rough heathery country.

77. "*Waiting for the Duc de Guise,*" SEYMOUR LUCAS, A.R.A.

"The defeat of the Spaniards disposed Guise to conciliation, and to delay, at least for a time, the transfer to himself of the crown . . . . The King anticipated his ambition, and on the 23rd of December, at the Château de Blois, the daggers of assassins revenged the day of the barricades."—FROUDE.

This happened in 1588, during the reign of Henri III. le Mignon, whose portrait by Mr. Yeames appeared in last year's Academy. Two of the assassins are in black, and one carries a steel-blue cloak with which to muffle the victim. The remaining desperado wear a doublet of yellow colour. A bright light shows through the large red curtain behind which they lurk (*sketch, p.* 39).

80, "*Enid,*" SYDNEY MUSCHAMP (*sketch, p.* 36).

81, "*November sunshine,*" G. D. LESLIE, R.A. Painted in reddish-grey tones (*sketch, p.* 40).

83, "*Miss Gordon Mackenzie,*" DANIEL MUIRHEAD. A scheme of bright brick-red dress, black bows, and straw-coloured hair.

85, "*H.S.H. Prince Alexander of Teck,*" WILLIAM CARTER.

86, "*Bevil, son of the Hon. Douglas Tollemache,*" JAMES SANT, R.A. In dark red suit, leaning against a bank.

91, "*Harvest,*" GEORGE CLAUSEN, A.R.A.

Three reapers in the afterglow of sunset.

In the centre of this wall is one of the principal pictures.

97, "*St. Cecilia,*" J. W. WATERHOUSE, A.R.A.

The subject is taken from Tennyson's "*Palace of Art,*" where "St. Cecily" sleeps "in a clear walled city on the sea." Seated on a stone seat, in white mauve-sleeved tunic. With a missal open before her she slumbers, while two angels, with blue and white wings, face her, playing a violin and a mandoline. They have also a "regal," or portable organ, with golden pipes. In the foreground is a fountain surrounded by poppies.

98, "*The last furrow,*" H. H. LA THANGUE.

A labourer has fallen dead over the plough handle; the team look round wonderingly.

104, "*His Honour Judge Sir Horatio Lloyd,*" W. W. OULESS, R.A. Presentation portrait, in legal robes.

105, "*The Centenary inspection of the Duke of York's Own Loyal Suffolk Hussars at Bury St. Edmunds,* 1893," J. P. BEADLE.

106, "*Sighted,*" ROBERT HUME.

107, "*Halting the battery,*" Horse Artillery coming into position, STANLEY L. WOOD.

110, "*We two, she said, will seek the groves, where the Lady Mary is,*" D. G. ROSSETTI, "*The Blessed Damozel,*" BYAM SHAW.

A harmony of green, blue and red costumes of varying shades; the Virgin is in blue, gold and white, while the two lovers to the right of the picture have plain white attire (*sketch, p.* 41).

111, "*The drinking pool,*" ARNESBY BROWN (*sketch, p.* 40).

116, "*Colonel Herbert Harrington Roberts,*" SEYMOUR LUCAS, A.R.A. A costume portrait, as a halberdier, with steel breast-plate and leather jerkin.

117, "*Flower worship*," C. E. PERUGINI.

Girl in white robe tenderly handling azaleas; background of yellow curtain (*sketch, p.* 42).

121, "*The farmer's boy*," GEORGE CLAUSEN, A.R.A. (*sk., p.* 43).

123, "*La Friulanella*," HENRY WOODS, R.A.

Girl of Friuli resting in darkened foreground. Pale blue sky reflected on water in middle distance (a line of buildings and shipping in the background not indicated in *sketch, p.* 43).

126, "*Deerstalkers*," ARTHUR WARDLE.

Two leopards crouching behind boulders.

127, "*Miss Lucy Ingram*," SOLOMON J. SOLOMON; on the line, little girl in white frock with black stockings standing by chair.

128, "*Mrs. Henry Hudson*," H. J. HUDSON (*sketch, p.* 44).

130, "*It is better to be on the safe side*," FANNIE MOODY.

134, "*An overture*," F. D. MILLET.

A cavalier piping to a Puritan maiden in striped red, white and blue petticoat, spreading a tablecloth in a cottage parlour.

139, "*The maid with the golden hair*," SIR F. LEIGHTON, BT. P.R.A. Light yellow *peignoir*, reading red-backed volume; dark blue background.

140, "*Coming events*," G. A. STOREY, A.R.A.

Girl telling her fortune by cards, as her lover peeps round a curtain and her duenna falls asleep (*sketch, p.* 44).

Other pictures noted are—**68**, "*And the Virgin's name was Mary*," W. H. MARGETSON; **69**, "*The minuet*," GABRIEL NICOLET; **89**, "*T. Gellibrand, Esq.*," OTTO SCHOLDERER; **92**, "*The coming night*," ERNEST PARTON; **102**, "*A will-o'-the-wisp*," A. E. BORTHWICK; **114**, "*The new comrade*," P. HARLAND FISHER; **119**, "*The last boat off*," H. DE T. GLAZEBROOK (*sk. p.* 42); **129**, "*Rabbiting*," THOMAS HARDMAN; **132**, "*Where can it be?*" J. A. LOMAX; **135**, "*Boulogne harbour*," HECTOR CAFFIERI; **141**, "*A cup of tea in a priest's house, Japan*," PERCY STURDEE.

GALLERY III. [Illustrations, pp. 45–70.]

In the centre, at the head of the large room, is Mr. Riviere's "*Phœbus Apollo.*" On the south wall, is Sir John Millais's principal picture, "*Speak.*" The centre of the north side is lighted by Sir F. Leighton's "*Flaming June.*"

145, "*Mrs. Frederick Verney*," W. B. RICHMOND, A.R.A.

Profile, in white, half-length.

146, "*And will he not come again?*" E. J. GREGORY, A.R.A. (*sketch, p.* 45).

147, "*Jonah*," G. F. WATTS, R.A.

Gaunt brown figure, in brownish green tunic; background of wall, on which are blood stains and Assyrian designs in low relief (*sketch, p.* 46).

148, "*Moonlight, midnight*," HENRY MOORE, R.A.

149, "*The card-room*," TALBOT HUGHES.

Man in black, looking through a curtain in an 18th century interior.

150, "*The Lady Middleton*," WALTER URWICK.
Standing by flight of stone steps, in black dress (*sketch, p.* 47).

151, "*The town mouse and country mouse*," J. B. BURGESS, R.A.
In a Spanish courtyard, when a rustic water-carrier in dull green gown has met a smarter girl in cotton frock and lace cape. An old woman listens to their talk in the background.

154, "*Good night to Skye*," COLIN HUNTER, A.R.A.
Foreground of shore; distant view of Cuchullins across sea-loch.

155, "*They forged the last link with their lives*." The North-West Passage: H.M.S. *Erebus* and *Terror*, 1849–50. W. THOMAS SMITH. The last survivor rests on the gunwale of a green and black boat, among his frozen companions, who lie scattered on the ice-floes around him. Behind the lowered sail is a gloomy polar sky (*sketch, p.* 45).

159, "*Twixt hope and fear*," SIR F. LEIGHTON, BART., P.R.A.
A Greek girl with pale complexion and black hair bound with light pink ribbon. She is vested in white and olive-green, having a sheep-skin thrown loosely round her, and her left arm hangs over the back of her seat, as she faces the spectator.

160, "*Phœbus Apollo*," BRITON RIVIERE, R.A. (*sketch, p.* 48).
The yellow-haired Sungod, in dark-blue cloak, drives his reinless team of lion, and lionesses attached to a golden car over a crocus field. In the distance are precipitous cliffs bounding a lake.

162, "*The Countess of Powis*," ELLIS ROBERTS.
Full length, in white, standing on a marble balcony; landscape background.

166, "*A disciple*," Sir J. E. MILLAIS, BART., R.A.
In plain black robe, with flowing sleeves, looking upwards with intense expression.

167, "*Golden autumn*," E. A. WATERLOW, A.R.A.

168, "*The embarkation of Elaine*," POLLIE CLARKE (*sketch, p.* 47).

170, "*Evelyn, daughter of Colonel Bashford*," LOUISA STARR.
In white dress, scattering red poppies (*sketch, p.* 49).

171, "*Paolo and Francesca*," FRANK DICKSEE, R.A.
A circular picture representing the well-known episode between Francesca and her husband's brother. The emerald green and peacock blue of her attire contrast vividly with the crimson and golden brown of her lover's. She gazes at him raptly with half-opened mouth and closing eyes and guilty pallor, while he passionately kisses her hand, as they sit on an oaken settle in a tapestry-hung chamber. An indication of the composition will be found on page 50.

172, "*Coventry Patmore, Esq.*" JOHN S. SARGENT, A.R.A.
In black coat, with light buff waistcoat.

173, "*Fireflies*," VEREKER M. HAMILTON.
Prostrate female form in twilight.

174, "*Phyllis, younger daughter of E. A. Waterlow, Esq., A.R.A.*" J. W. WATERHOUSE, A.R.A. In white, with blue curtain background.

175, "*The edge of Lys glacier*," EDWARD T. COMPTON (*sk., p.* 50).

179, "*The last sacrament*," FLORA M. REID (*sketch, p.* 52).

181, "*A fair disputant*," JAMES SANT, R.A.

Black-haired, in pink, leaning over blue sofa-cushion (*sk., p.* 51).

182, "*Lachrymæ*," SIR F. LEIGHTON, BART., P.R.A.

A weeping woman in voluminous black outer robe over pale bluish-green vest, resting her right arm on a Doric column, close to a garlanded vase. Purple and violet fillets are bound round the pillar; a faded chaplet and scattered rose-leaves are at her feet. A burst of light gleams through the forest behind her (*sk., p.* 53).

183, "*A sailor's sweetheart*," MARCUS STONE, R.A.

A girl in pale grey dress and straw hat bound with cherry-coloured ribbon, leans on stone wall, gazing seaward over a small cove in a Devonshire coast. Her father and mother watch her at a little distance. Early nineteenth century costumes.

185, "*Golden days*," N. H. J. BAIRD (*sketch, p.* 54).

186, "*The Ibis*," G. CROSLAND ROBINSON (*sketch, p.* 52).

188, "*The Rt. Hon. Cecil Rhodes*," HUBERT HERKOMER, R.A.

Full-face, seated, in black morning dress.

189, "*The sea will ebb and flow*," PETER GRAHAM, R.A. (*sk., p.* 55).

Children fishing from rocks covered with mussels and seaweed.

190, "*Hilda, daughter of the Rev. P. S. O'Brien, D.D.*," LANCE CALKIN. In black evening dress with yellow sash.

194, "*The fore-runners*," RUPERT C. W. BUNNY.

Nude sea-gods with tridents riding on white horses through breakers before rising gale.

195, "*Flaming June*," SIR F. LEIGHTON, BART., P.R.A.

A sleeping maiden sunk on a marble couch in utter *abandon* of repose, her head, left upper arm, and left knee being all close together. The dominant colour is the brilliant flame-orange of her draperies, contrasted with umber, crimson and dark blue. On the horizon is a calm moonlit sea. A pink oleander shows over a marble ledge.

196, "*Glen Affaric, N.B.*," J. MACWHIRTER, R.A. (*sketch, p.* 56).

197, "*The Marquess of Granby, M.P.*," J. J. SHANNON.

In grey riding costume with an "inverness."

199, "*Perilous play*," J. T. NETTLESHIP (*sketch, p.* 57). A young tiger unconscious of the dangerousness of its python-playmate.

200, "*H.R.H. the Duke of Cambridge*," W. W. OULESS, R.A. (*sketch, p.* 58).

Presentation portrait. In fur coat with the Garter ribbon.

201, "*Glen Orchy: storm coming on*," H. MOORE, R.A. (*sk., p.* 60).

202, "*The wounded knight*," G. SHERIDAN KNOWLES.

203, "*Miss Lily Hanbury*," REGINALD ARTHUR.

In Gainsborough hat, white dress, and fur cloak.

208, "*The goat-herd*," JOHN M. SWAN, A.R.A.

209, "*Repose*," T. SIDNEY COOPER, R.A. (*sketch, p.* 59).

210, "*Ariadne*," P. H. CALDERON, R.A. (*sketch, p.* 61).

213, "*Fortunée and the enchanted Prince*," FLORENCE SMALL.

215, "*Ernest F. Hills, Esq.*," W. W. OULESS, R.A.

Next are two companion pictures, Nos. **216** and **225**, on either side of door.

216, "*Rachel, as first seen by Jacob,*" FREDK. GOODALL, R.A.

217, "*The rival,*" G. A. STOREY, A.R.A.

Girl with mandoline looking at robin.

222, "*A fairy tale,*" ARTHUR WARDLE (*sketch, p.* 57).

224, "*Old schoolfellows:* 'Forty years ago! It seems only yesterday,'" H. STACY MARKS, R.A. (*sketch, p.* 62).

225, "*Ruth,*" FREDERICK GOODALL, R.A. A solitary figure in white among yellow shocks of corn under violet clouds.

226, "*Cherbourg,*" HENRY MOORE, R.A.

Three vessels standing off coast.

227, "*Frank Dicksee, Esq., R.A.,*" H. T. WELLS, R.A.

Half-length, three-quarter face, in black frock coat (*sketch, p.* 63).

230, "*A family portrait,*" VAL C. PRINSEP, R.A. (*sketch, p.* 64).

The painter's wife and two sons.

231, "*Toby,*" G. D. LESLIE, R.A.

Little girl in grey frock holding bowl of primroses.

232, "*The outlook from my native cliffs,*" JOHN BRETT, A.R.A.

Low lying clouds, and fishing boats on a calm sea. Thistles and rough grass in foreground (*sketch, p.* 65).

241, "*Mrs. Frederic Lacy Robinson,*" RALPH PEACOCK.

242, "*On the sands at Boulogne,* 1805," A. C. GOW, R.A.

Napoleon and staff watching distant fleet.

243, "*Baigneuse,*" WILLIAM BOUGUEREAU (*sketch, p.* 66).

244, "*A flower,*" W. Q. ORCHARDSON, R.A.

245, "*Hey, ho, seely sheepe!*" J. C. HOOK, R.A.

Man carrying a sheep over his shoulders by a rocky coast.

246, "*Bathers,*" DOUGLAS ROBINSON (*sketch, p.* 62).

250, "*Mrs. Arthur James,*" LUKE FILDES, R.A.

In black evening dress; pale green background (*sketch, p.* 67).

251, "*Speak! speak!*" SIR J. E. MILLAIS, BART., R.A. (*sk. p.* 68).

A man in buff sleeping-suit starts up as he beholds his spectral bride with glittering tiara, necklace, and girdle, parting the sage-green curtains of his bedstead.

256, "*Mrs. F. T. Gardner,*" H. T. WELLS, R.A.

257, "*A harvest in the West Country,*" J. C. HOOK, R.A.

258, "*The outcast: Goodwill,*" G. F. WATTS, R.A.

A nude child reclining against a bank.

262, "*Spring,*" L. ALMA-TADEMA, R.A.

An upright picture, larger than is usual with this painter, containing an almost bewildering mass of architectural and other details. Through a narrow street between sumptuous buildings a procession winds in celebration of the 'Floralia,' or Roman prototype of the "*Battle of Flowers,*" carrying a brazen votive banner. The young girls bear baskets filled with all kinds of spring flowers; elder maidens hold flowering branches. From the roofs and balconies blossoms are showered down upon them. High above incense ascends into the clear blue sky (*sketch, p.* 69).

263, "*The close of day*," H. W. B. DAVIS, R.A. Landscape with cattle.

264, "*Angela and Dorothy, daughters of H. Rider Haggard, Esq.*," MAURICE GREIFFENHAGEN.

270, "*The Ionian dance*," E. J. POYNTER, R.A. (*sketch, p.* 70).

"Motus doceri gaudet Ionicos,
Matura virgo, et fingitur artubus."

A girl in diaphanous salmon-pink draperies rehearsing a *pas seul* on a marble pavement, before a company of other maidens, one of whom plays a double pipe.

Other pictures noted are—**144**, "*Moonrise*," H. P. H. FRISWELL; **153**, "*The white hart*," N. M. LUND; **157**, "*The Old Mill*," J. PATERSON; **158**, "*Evening Sunlight*," ARNESBY BROWN; **163**, "*Looking towards Rokeby*," H. C. CLIFFORD; **178**, "*Deal Common*," J. S. HILL; **180**, "*When orchard blossoms deck the boughs*," J. TOWNSHEND; **198**, "*Marguerites*," W. H. Y. TITCOMB (*sk., p.* 54); **204**, "*Woodland rambles*," C. J. COLLINGS; **211**, "*H. H. Bridgman, Esq.*," G. G. MANTON; **237**, "*Cornish wild flowers*," FLORENCE A. SALTMER; **247**, "*A pastoral*," A. E. PROCTOR; **248**, "*Eric, son of Alfred Tate, Esq.*," R. CHRISTIE; **253**, "*Not Juno's heartless fowls!*" H. A. OLIVIER; **260**, "*Sleeping waters*," YEEND KING.

GALLERY IV. [Illustrations, pp. 71–77.]

277, "*Béranger*," T. GRAHAM. Old man listening to a girl reading.

278, "*An amateur*," HON. DUFF TOLLEMACHE.

282, "*Mdlle. de Staal*," AGNES E. WALKER.

284, "*The jolly huntsman*," W. FRANK CALDERON.

290, "*Robert Yerburgh, Esq., M.P.*," LUKE FILDES, R.A.

Full face, seated, with dog.

291, "*Laban's pasture: Jacob serving for Rachel*," FREDK. GOODALL, R.A. (*sketch, p.* 72).

292, "*The Lord Chesham*," presentation portrait, A. S. COPE.

296, "*Abel Buckley, Esq.*" H. HERKOMER, R.A.

297, "*Theological students in the University Mosque, El Azhar, Cairo*," WALTER C. HORSLEY (*sketch, p.* 71). Young English clergyman and lady interviewing group of Arab scholars.

302, "*The mother*," T. B. KENNINGTON.

Candle-light effect. Mother watches two children in bed.

303, "*Crossing the bar*," EDWIN HAYES (*sketch, p.* 73).

304, "*A priestess*," JOHN W. GODWARD.

With chestnut hair in transparent black gauze robe, standing facing spectator, before polished brass doors of temple.

308, "*In April*," H. W. B. DAVIS, R.A. Mares and sheep in a field.

309, "*Defendant and counsel*," W. F. YEAMES, R.A. (*sk., p.* 74).

310, "*Col. John A. Cowen*," presentation portrait, J. CHARLTON.

312, "*Mrs. Leslie Robertson*," AGNES E. WALKER.

314, "*Tigers at dawn*," JOHN M. SWAN, A.R.A.

315, "*Daphne*," ARTHUR HACKER, A.R.A. (*sketch, p.* 75).
Filmy white drapery floats round her right arm, as she stands among the green laurel leaves.

319, "'*The fair maid of Astolat bearing her letter to the King at Westminster*'—Malory," R. W. MADDOX.

323, "*Absinthe*," CLAUDE F. RIVAZ. The red-haired "green fairy" appearing to a sodden-looking painter in his garret.

324, "*Winifred, daughter of G. H. Pember, Esq.*," J. J. SHANNON. In greenish-white evening dress.

325, "*Make haste!*" ARTHUR J. ELSLEY, (*sketch, p.* 77).

331, "*Ada, daughter of R. Rintoul Symon, Esq.*," SIR J. E. MILLAIS, BART., R.A. In black evening dress with sage-green opera-cloak.

337, "*Christian leaving the City of Destruction*, — "Pilgrim's Progress,'" A. GOODWIN. Colossal and fantastic architecture buried in an indigo gloom.

339, "*Joseph Hatton, Esq.*," W. H. MARGETSON.

343, "*Professor Max Müller*," G. F. WATTS, R.A.
Three-quarter face, head and shoulders.

344, "*Sunrise after sharp frost: Suffolk*," G. H. BOUGHTON, A.R.A.

345, "*The traitor's wife*," FRED ROE (*sketch, p.* 77).
Lady in reddish brown Edwardian costume with a child passing some arquebusiers near a portcullised gateway.

348, "*Crail, East Newk of Fife*," ARCHIBALD KAY.

350, "*William Robinson, Esq.*," CAROLUS DURAN.

352, "*The Lady Herschell*," H. SCHMIECHEN.

Other pictures noted are—**275**, "*A lady in black*," JOHN LAVERY; **280**, "*Mrs. Edwin Mandeville*," E. C. ALSTON; **287**, "*Miss M. D.*," EDITH STARKIE; **299**, "*Miss E. M. Savill*," M. E. KINDON; **301**, "*The fairy godmother*," JOHN SCOTT; **306**, "*Portrait of a lady*," ALLAN DEACON; **318**, "*A snipy corner*," E. IRELAND BLACKBURNE; **330**, "*The old showman*," J. R. REID; **334**, "*Happiness*," RICHARD JACK; **335**, "*Praying together*," WALLY MOES; **338**, "*Mrs. Philip Gooch*," MAUD PORTER; **342**, "*Wiltshire weeds*," DORA NOYES; **353**, "*The empty cage*," JESSIE A. TITCOMB.

GALLERY V. [Illustrations, pp. 78-86.]

355, "*Sympathetic inquiries*," G. A. HOLMES.

356, "*The flower of the flock*," JOSEPH CLARK (*sketch, p.* 78.)

357, "*Mrs. George Talbot*," H. S. TUKE.
In violet velvet, evening dress.

362, "*Evening*," MILLY CHILDERS.

363, "*Dominus illuminatio mea*," SYDNEY P. HALL (*sk. p.* 78).
A *viva voce* examination in the Old Schools, Oxford.

364, "*Morning in the Alps*," WILLIAM STOTT.

368, "*The Rev. William Rogers*," A. S. COPE.
Presentation portrait. Full face, seated, leaning on stick.

369, "*In summer-time*," DAVID MURRAY, A.R.A.

Bathers in the Kennet, near Woolhampton (*sketch, p.* 79).

372, "*The smithy*," STANHOPE A. FORBES, A.R.A. (*sketch, p.* 80).

Dark-blue greys and browns of an interior, lit by the orange light of a forge. Misty haze floats inside the roof, and a dull light enters through the window.

373, "*England's canals: Kennet and Avon*," DAVID MURRAY, A.R.A. One of a projected series.

377, "*J. Walter, Esq.*," SEYMOUR LUCAS, A.R.A.

378, "*The children of Charles I.*," MARGARET I. DICKSEE (*sk., p.* 81.)

After the execution of the king, his younger children, Elizabeth and Henry, were confined in Carisbrooke Castle. There the little Elizabeth languished for a short time, dying within a year of her father's tragic fate.

382, "*Here we go to market*," W. H. GORE (*sketch, p.* 82).

384, "*Great expectations*," E. S. HARPER.

Girl in peacock-blue plush dress (*sketch, p.* 82).

385, "*Tanning the herring-nets*," COLIN HUNTER, A.R.A. (*sketch, p.* 84).

387, "*Paradise and the Peri*," BEATRICE GIBBS (*sketch, p.* 83).

390, "*H. F. J. Vaughan, Esq.*," J. WATSON NICOL.

392, "*English cottage homes*," B. W. LEADER, A.R.A.

394, "*A path of roses*," ETHEL WRIGHT.

Female figure in mauve robe tied with light blue ribbon at the waist, scattering pink rose-leaves (*sketch, p.* 83).

397, "*Miss Brunner*," R. E. MORRISON.

399, "*When the tide is out*," J. AUMONIER (*sketch, p.* 85).

400, "*The silver strand*," GILBERT FOSTER.

404, "*Dutch interior*," ALBERT NEUHUYS.

405, "*Mrs. Bram Stoker*," W. OSBORNE. In white satin dress.

406, "*A Welsh moorland*," PERCY W. GIBBS. By the Creswick Prizeman of 1894.

408, "*Signing the marriage register*," JAMES CHARLES.

409, "*The isles of the Sirens*," JOHN BRETT, A.R.A.

Lateen-sailed boats on oily sea with glittering reflection of an Italian coast. Pink and grey fleecy clouds.

410, "*The Lady Boston*," J. J. SHANNON.

In greenish white satin evening dress with blue background.

414, "*Sir Charles Hall*," HON. JOHN COLLIER.

415, "*Home again by the ferry*," W. H. BARTLETT.

416, "*The drummers*," P. VAN DER OUDERAA.

In scarlet and white medieval German uniforms.

418, "*Seascape*," HAROLD SPEED. Sunrise at Capri.

422, "*Mrs. Sidney Dicksee*," T. F. DICKSEE.

Black dress and fur-lined cloak.

426, "*A lesson in geography*," CARL SCHLOESSER (*sketch. p.* 86).

Old professor instructing two girls; an older woman looks on.

Other pictures noted are—**374**, "*Miss Hilda Koe*," LAURENCE KOE; **380**, "*The close of day*," HAROLD SWANWICK; **383**, "*On the Riviera*," W. H. WILSON; **396**, "*Midsummer Roses*," L. C. NIGHTINGALE (*sk., p.* 85); **403**, "*W. S. Patterson, Esq.*," ISAAC SNOWMAN.

GALLERY VI. [Illustrations, pp. 86–96.]

427, "*Mrs. George Cookson*," ETHEL MORTLOCK (*sketch, p.* 86).

428, "*Gladys, d. of W. Palmer, Esq.*," G. H. BOUGHTON, A.R.A.
White dress contrasting with green surroundings (*sketch, p.* 87).

429, "*The field of honour*," J. C. DOLLMAN (*sketch, p.* 87).

430, "*Ariadne in Noxos*," A. T. NOWELL.

433, "*Storm on Albion's coast*," P. R. MORRIS, A.R.A. (*sk., p.* 88).

434, "*A fisherman's sweetheart*," C. NAPIER HEMY.
On a spur of rock, chatting with her lover, who sits in a boat.

The greater part of the north wall is occupied by Mr. Herkomer's remarkably realistic picture, some 24 ft. long.

436, "*The Bürgermeister of Landsberg, Bavaria, with his Town Council*," HUBERT HERKOMER, R.A.
Presented by the painter to the town of Landsberg, his native place. It is an old wainscoted room in which the council is being held, and there are two open windows through which the picturesque houses of the town are plainly visible. The Bürgermeister is standing at a table about to speak, with another councillor beside him. Behind them is a blue curtain. On each side is a bench on which five other members of the council sit, every face being a careful portrait.

438, "*Crossing the Red Sea: Pharaoh pursuing the Israelites*," F. A. BRIDGMAN.
The Egyptian chariots, with horses at full gallop, entering the water. The sun is low, and half of the mighty host is lost in twilight.

441, "*Summer's eve*," DAVID FARQUHARSON.
A bend of a canal, down which is floating a boat of hay. The setting sun shines through a clump of hazy trees.

442, "*Cleaning the orchard*," H. H. LA THANGUE.
A girl in light purple bends with a sickle to cut meadow parsley.

443, "*Fading away*," HORACE FISHER.
Italian interior; family is gathered near the bed of sick peasant.

444, "*Funiculì, Funiculà!*" ROBERT E. MORRISON.
A three-quarter length painting of a smiling Italian mandolinist.

449, "*The morning of the 12th August: Loch Earn, Perthshire*," BASIL BRADLEY (*sketch, p.* 89).

450, "*When snow the pasture sheets*," JOSEPH FARQUHARSON.
Long blue tree-shadows fret the snow on a hillside with sheep.

451, "*A frank offer*," HERBERT W. FOSTER.
A village couple in a country lane discussing weighty matters.

452, "*A love sonnet*," F. D. MILLET.
In a dainty interior of the last century a beau is reading the manuscript of a sonnet to his sweetheart, who takes it calmly, sitting in a big arm-chair.

453, "*Flood*," W. FRANK CALDERON (*sketch, p.* 90).

458, "*Oranges and lemons*," FRED. MORGAN (*sketch*, p. 91).

459, "*Crossing to the Dunes*," HAMILTON MACALLUM (*sk., p.* 92).
Fisher girls with daintily raised skirts wading through a pearly strip of sea. For a background a grey harmony of sea and sand.

460, "*A judgment of Paris*," F. W. W. TOPHAM (*sketch, p.* 91).
Three Italian girls chatting with a *bersagliero* with apple. The stone of the central fountain in the courtyard is *pomato d'Assisi.*

464, "*Unenvied, unmolested*," R. W. MACBETH, A.R.A.
A dark-skinned gipsy woman (*sketch, p.* 93), her skirt a reddish brown. Background of dull green and brown.

465, "*Hard pressed*," ARTHUR LEMON. (*sketch, p.* 94).

466, "*A duet*," CHAS. H. EASTLAKE. Plough-boy performers on the penny whistle and concertina. Evening effect in a cottage.

467, "*Mrs. Robt. Fowler*," MAURICE GREIFFENHAGEN.

469, "*The remorse of Cain*," RICHARD JACK.

470, "*Private practice*," LIONEL P. SMYTHE.
A country girl in scarlet shawl, yellow apron, and grey-blue dress, practising skating on a pond. A cool grey winter setting.

471, "*Sleep*," F. BRAMLEY, A.R.A., (*sketch, p.* 94).
The picture has for a colour scheme the purples and blue-greens of twilight, flecked with the red and white blossoms of sleep.

472, "*Mischief and repose*," JOHN W. GODWARD.

476, "*The beauty of the family*," LEGHE SUTHERS.
In a cottage a scarlet huntsman and an old man gaze admiringly at a terrier pup, lovingly handled by a young woman.

477, "*W. J. Muckley, Esq.*" A. FAIRFAX MUCKLEY.
The well-known painter and authority on colours.

481, "*A sunny morning: Surrey*," B. W. LEADER, A. (*sk. p.* 95).

Other pictures noted are—**431**, "*Ere Spring wakes Nature from her winter sleep*," E. R. IRELAND BLACKBURNE; **437**, "*Man goeth forth to his toil until the evening*," WILLIAM DICKSON (*sk., p.* 89); **439**, "*The Dutchman's Cap, Hebrides*," ALEXANDER FREW; **445** "*Mrs. E. Dordau*," GUSTAV POPE; **447**, "*Evelyn, daughter of J. N. Pyke-Nott, Esq.*," BYAM SHAW; **468**, "*Sibyl, youngest daughter of Dr. Bristowe*," BEATRICE M. BRISTOWE; **473**, "*After heat of day*," JULIUS OLSSON (*sk., p.* 96); **474**, "*Portrait of a lady*," C. Q. URQUHARTSON; **478**, "*The shepherd*," C. W. BARTLETT; and **479**, J. Y. HUNTER.

GALLERY VII. [Illustrations, pp. 96–105.]

485, "*Fruition: England*," J. W. NORTH, A.R.A.
Prosperous orchards, sheltered by soft, verdure-clad hills.

486, "*The tempter*," FANNIE MOODY (*sketch, p.* 96).

488, "*Fair flowers of gentle grace*," MARY HARDING.

490, "*The rose-queen*," SAVAGE COOPER (*sketch, p.* 97).

491, "*Nelson leaving Portsmouth for the Victory*," FRED ROE (*sketch, p.* 97).

"He endeavoured to elude the populace by taking a bye-way to the beach, but a crowd collected in his train, pressing forward to obtain a sight of his face."—SOUTHEY.

492, "*The morning's inspection*," T. SIDNEY COOPER, R.A.

A shepherd inspects his flock in a hollow, as it is collected for him by energetic collies ; a group of cattle in the foreground.

493, "*Lady Hallé (Madame Norman Neruda)*," HON. J. COLLIER.

495, "*Richmond Hill*," ARNOLD HELCKÉ.

497, "*The Hon. Mrs. Newdigate*," ARTHUR HACKER, A.R.A.

498, "*The sere, the yellow leaf*," JOHN BRETT, A.R.A.

499, "*Napoleon's last grand attack: Waterloo*," ERNEST CROFTS, A.R.A. (*sketch, p.* 98).

"Napoleon, nervously anxious to strain to its utmost tension the daring spirit and high resolve which animated his troops, galloped forward to the inner gentle slope of the eminence on the left of the Charleroi road, which formed the most prominent point of his whole line, and by which was to pass the leading column of the Guard. As they approached, he pointed significantly to the Allied position, a gesture which drew forth renewed shouts of 'Vive l'Empereur.'"—SIBORNE'S *History of the Waterloo Campaign.*

503, "*W. Graham Robertson, Esq.*," JOHN S. SARGENT, A.R.A.

504, "*Probably some rain*," JOHN BRETT, A.R.A.

505, "*Mrs. T. R. Bolitho*," FRANK BRAMLEY, A.R.A.

509, "*Disgraced*," FRED ELWELL (*sketch, p.* 99). Grey picture.

511, "*Sir Andrew Clark, Bart.*," RUDOLPH LEHMANN.

As President of the Royal College of Surgeons (*sk. p.* 100).

515, "*Evening in the forest, Guisachan*," JOHN MACWHIRTER, R.A. Guisachan is the Gaelic for "Fir-tree field."

516, "*Autumn haze*," ALFRED EAST.

In a light key: the trees of a distant wood show blue through the light green foliage in front.

523, "*Winifred, daughter of Sir Thomas G. Glen-Coats, Bart.*," BLANCHE JENKINS (*sketch, p.* 101).

524, "*The Bayswater bus*," G. W. JOY (*sketch, p.* 101).

529, "*Salmon-fishing on the Dee, Kirkcudbright*," COLIN HUNTER, A.R.A.

534, "*Evening glow*," B. W. LEADER, A.R.A. (*sketch, p.* 104).

535, "*G. J. Johnson, Esq.*," STANHOPE A. FORBES, A.R.A.

536, "*Conway Bay and Penmaenmawr, from the sandhills near Llandudno*," MARMADUKE A. LANGDALE (*sketch, p.* 102).

539, "*Miss Davidson*," LAURENCE KOE.

In white Empire costume standing by light-red curtain.

540, "*A baptism in the cathedral of Newcastle-on-Tyne*," EYRE CROWE, A.R.A.

541, "*The Serpentine: 8 p.m.*" H. VAN RUITH (*sketch, p.* 105).

549, "*Dead teal*," J. SYDNEY STEEL.

550, "*Dunster Castle*," ROBERT W. MACBETH, A.R.A.

A group of tall elms throw a shadow over the plain towards the eminence on which the castle is placed. Further off is the sea, over which is the shaft of a rainbow. The smoke of a gipsy camp in the foreground mingles with the showery clouds.

551, "*The 'Windward' leaving Greenhithe with the Jackson-Harmsworth Arctic expedition*," CHARLIE W. WYLLIE (*sk. p.* 105).

Other pictures noted are—**484**, "*Snap-dragon*," ARTHUR J. ELSLEY; **506**, "*Winter reigneth o'er the land, Freezing with its icy breath*," J. HERBERT SNELL; **507**, "*The golden vale*," J. CLAYTON ADAMS; **508**, "*Effie Deans in prison*," CHARLES E. STEWART; **512** "*Stars of the summer night: a dream*," ROBERT FOWLER; **513**, "*On the coast, Anglesey*," HUGH WILKINSON; **514**, "*Edward Blake, Esq., Q.C., M.P.*," *presentation portrait*, E. WYLY GRIER; **517**, "*The late Professor Blackie*," JAMES ARCHER; **518**, "*Bound for the Cape*," C. M. PADDAY; **519**, "*Showery weather, Dordrecht, Holland*," CLAUDE HAYES; **525**, "*Eventide: November*," HERBERT ROYLE; **526**, "*Daughters of Edward Hain, Esq.*," EDWIN HARRIS; **531**, "*Out of sight of the works of man*," F. WHITEHEAD; **533**, "*Soul's struggle with sin*," SIGISMUND GOETZE (*sk. p.* 103); **542**, "*A nook on the common*," J. ABORN; **547**, "*A pleasing reflection*," W. D. ALMOND.

GALLERY VIII. [Illustrations, pp. 106–117.]

556, "*Suscipe me, Domine!*" JOHN H. F. BACON (*sk. p.* 106).

A stream of sunlight falls upon the young novice. A strong note of red is carried through the picture; in the girls' caps on the left, the scarlet cassocks of the boys, and in the crimson floorcloth. Candles lend additional colour to the vestments of the clergy.

557, "*The leading boat.*" DOUGLAS ADAMS.

558, "*Give us this day our daily bread*," MILDRED WELSFORD.

562, "*The youth of Ulysses*," HERBERT J. DRAPER (*sk. p.* 107).

Athené behind her favourite, with golden breastplate and spear

563, "*Mountain, field, and flood*," M. RIDLEY CORBET (*sk. p.* 109).

567, "*Mark Antony's oration over the body of Cæsar,—'Julius Cæsar,' act iii., sc.* 2," GEORGE E. ROBERTSON.

568, "*Frank Bibby, Esq.*," LUKE FILDES, R.A.

569, "*Aphrodite, Eros and Himeros*," W. B. RICHMOND, A.

A harmony in pink and blue. The goddess of the affections floats in the blue ether between the types of pure love and desire. Aphrodite is clad only with her shining ruddy hair, Eros and Himeros in flowing, purple-shadowed pink draperies.

573, "*The Saucy Arethusa*," EDGAR BUNDY.

A boat-building shop in Georgian days, in which is conspicuous the figure-head of a ship.

574, "*James Watson, Esq.*," W. W. OULESS, R.A.

575, "*Midland meadows*," ALFRED EAST (*sketch, p.* 110).

576, "*Miss Dorothea Hollins*," T. BLAKE WIRGMAN.

579, "*In the valley of the Arun*," J. AUMONIER.

580, "*Sanctuary*," HUGH G. RIVIERE (*sketch, p.* 108).

581, "*Fishing strictly prohibited*," JAMES F. R. WOOD,

584, "*Thomas Brock, Esq., R.A.*," LEONARD WATTS.

587, "*The tide rip*," LINDSAY G. MACARTHUR.

588, "*Green pastures*," ERNEST A. WATERLOW, A.R.A.

A full, quiet river, flowing between feathery trees, these in shadow, and those on the opposite bank in sunshine and fading tenderly into the blue sky.

589, "*The death of Albine*," HON. J. COLLIER (*sketch, p.* 111).
Zola's heroine, who arranged flowers round her bed, died in her sleep; a warm light suffuses the picture and falls upon the red flowers and the yellow satin draperies of the bed.

590, "*The angler*," DAVID MURRAY, A.R.A.
A warm glow of sunset strikes through willows and is reflected in the stream that a youth is fishing in.

591, "*The sacrifice of Iphigenia*," REGINALD ARTHUR.
The sacrifice is about to take place when the relenting Artemis appears and spares the life of Agamemnon's daughter.

594, "*Joan of Arc*," GEORGE W. JOY (*sketch, p.* 112).

595, "*The watermill*," ERNEST A. WATERLOW, A.R.A. (*sk. p.* 113).

599, "*Despised*," SAVAGE COOPER.

600, "*He was despised and rejected of men*," SAVAGE COOPER.

601, "*Rejected*," SAVAGE COOPER.

602, "*The parable of the Ten Virgins*," JAMES CLARK.
An Oriental interpretation of the parable. The slumbering girls are dressed in gay draperies for a feast.

604, "*An offering*," WILLIAM M. SPITTLE (*sketch, p.* 115).

605, "*Rest*," FRANK BRANGWYN.
An Eastern mother with her child rests on a parapet overlooking water. They are almost lost in the dusk, which is broken by strong orange light reflected from the buildings behind.

609, "*Cast up by the sea*," WILLIAM H. Y. TITCOMB (*sk. p.* 114).

610, "*Gipsy horse-drovers*," L. E. KEMP-WELCH.

611, "*Opening of the Tower Bridge*," W. L. WYLLIE, A. (*sk. p.* 116).
"Obedient to the Prince's touch, the ponderous bascules, like the arms of a giant awaking, reared themselves into the air, and the craft adorned with flags innumerable crowded through in a long triumphal procession, whilst the roaring of hoarse-throated sirens, the clang of bells, and boom of cannon, proclaimed the great Tower Bridge open."

612, "*Souvenir of a past age*," FRED CAYLEY ROBINSON.
Figures of two girls beside an old organ. Candlelight.

613, "*Girlhood awakens to love*," SIGISMUND GOETZE.

620, "*A tiger*," HARRY DIXON.

621, "*Apollo and Daphne*," HENRIETTA RAE (*sk. p.* 117).
As night approaches Apollo comes up with his pursued love in a grove overlooking the Mediterranean. The moment represented is just before the indignant white-robed damsel takes refuge in a metamorphosis into a laurel.

Other pictures noted in this gallery are—**555**, "*A. J. Rice-Oxley, M.D., M.A.*, ALEXANDER MANN; **560**, "*Mrs. C. Wynn Ellis*," C. WYNN ELLIS; **578**, "*Mrs. M. Hollams*," WM. G. MACKENZIE; **586**, "*The blood-trail*," JOHN T. NETTLESHIP; **593**, "*Taking to the boats*," THOMAS SOMERSCALES (*sk. p.* 109); **597**, "*The night-rack*," A. J. WARNE-BROWNE; **598**, "*The flush of night*," GILBERT FOSTER; **606**, "*Tempest-riven*," JOSEPH MILNE; **614**, "*When yellow leaves, or none, or few do hang*," J. LANGTON BARNARD.

GALLERY IX. [**Illustrations, pp. 118–123.**]

623, "*A beech avenue,*" LOUIS W. VAN SOEST.

624, "*A nosegay,*" H. FANTIN-LATOUR.

628, "*A mountain pass. Diploma work, deposited on his election as an Academician,*" ANDREW C. GOW, R.A.

A reconnoitring party descending a steep hill road.

631, "*Portraits,*" WALTER OSBORNE (*sketch, p.* 118).

633, "*A fair Venetian,*" DUDLEY HARDY.

637, "*A water doorway, Venice,*" WILLIAM LOGSDAIL.

638, "*A plaintive duet,*" WILLIAM H. TROOD.

640, "*A maid of Erin,*" JAMES SANT, R.A.

642, "*The Traeth Mawr, North Wales,*" HENRY MOORE, R.A.

643, "*From Italy,*" CARL SCHLOESSER.

644, "*W. P. Frith, Esq., R.A.,*" WILLIAM ALFORD.

646, "*Hawkes Point, Cornwall,*" GYTHA WARREN-WRIGHT.

647, "*Mrs. Russell Cooke,*" JOHN S. SARGENT, A.R.A.

In black with a dull crimson background.

651, "*Morthoe, North Devon,*" FRANK DICKSEE, R.A.

652, "*Le petit chapeau: the hat worn by the Emperor Napoleon at Waterloo,*" EYRE CROWE, A.R.A

654, "*Listener,*" SIR F. LEIGHTON, BART, R.A.

A little child sitting cross-legged on a fur rug.

656, "*The pain of parting,*" LAURA T. ALMA-TADEMA.

Dutch interior: a young man with a lantern leaving his sweetheart.

660, "*Il Campo SS. Giovanni e Paolo, Venice,*" diploma work, deposited on his election as an Academician, HENRY WOODS, R.A.

663, "*Enfantillage,*" M. MOISAND.

665, "*A study,*" SIR F. LEIGHTON, BART., P.R.A.

A girl's head: waving auburn tresses.

669, "*On the North Devon coast,*" FRANK DICKSEE, R.A.

673, "*A study,*" JAMES SANT, R.A.

674, "*Thomas Carlyle looking at the Duke of Buccleugh's miniatures of Cromwell, his wife and his daughter,*" EYRE CROWE, A.R.A.

From a sketch made at the time of his visit to Burlington House, February 6, 1879.

677, "*Dan,*" RICHARD JACK.

678, "*Beware of goblin men,*" AMY C. BREWER.

680, "*Marco e Todaro,*" WILLIAM LOGSDAIL.

683, "*Moonlight: twilight,*" HENRY MOORE, R.A.

685, "*A tankard of ripe lamb's wool,*" HERBERT WARD.

687, "*At home,*" HENRIETTE RONNER.

688, "*On the Erme,*" ALFRED WATERHOUSE, R.A.

691, — RALPH PEACOCK (*sketch, p.* 119).

"A rose, a lily, a dove, a serpent,
A little honey, and a handful of clay."

692, "*Rachel Charrington,*" HENRY T. WELLS, R.A.

695, "*Waiting for the coach,*" E. BLAIR LEIGHTON.

699, "*El Azhar, Cairo,*" EDWARD MILLS.
700, "*Quis? ego!*" WILLIAM WEEKES.
702, "*An old-fashioned girl,*" ETHEL C. PORTER (*sk. p.* 120).
703, "*Salt-boats, Venice,*" CLARA MONTALBA.
707, "*Critics,*" MAUDE GOODMAN (*sketch, p.* 120).
709, "*Cinderella's Dream,*" MARIE S. LUCAS.
711, "*Vagrants,*" J. S. NOBLE.
714, "*High and dry,*" J. CLAYTON ADAMS.
715, "*Mrs. Eiloart,*" W. REYNOLDS-STEPHENS.
717, "*A fleece-fringed wilderness,*" WALTER BOODLE.
718, "*Reflection,*" G. A. STOREY, A., R.A.
719, "*Fishermen's Home, Great Yarmouth,*" EYRE CROWE, A.
720, "*Miss Sophie Stern,*" LAURENCE KOE.
722, "*An Arab café, Cairo,*" M. MURRAY COOKESLEY (*sk., p.* 121).
728, "*Mrs. Henderson,*" E. J. GREGORY, A.
729, "*A tired love,*" MARIE I. NAYLOR.
733, "*Portrait of my daughter,*" TOM MOSTYN (*sk. p.* 122).
734, "*In the Rhone Valley,*" J. MACWHIRTER, R.A.
737, "*Coventry Patmore, Esq.*" JOHN S. SARGENT, A.R.A.
Study of the head of the poet: sketchily treated.
740, "*A skirmish,*" HENRIETTE RONNER (*sketch, p.* 121).
746, "*The little goose-girl,*" W. H. BARTLETT (*sketch, p.* 122).
747, "*Mourners: Sailors' Home, Bristol,*" EYRE CROWE, A. (*sketch, p.* 123).
749, "*Arthur Hacker, Esq., A.R.A.,*" SOLOMON J. SOLOMON.

GALLERY X. [Illustrations, pp. 124–133.]

759, "*Little Ellie sits alone 'mid the beeches of a meadow,*" MARIE S. LUCAS. White pinafore and pink frock.
760, "*Dreamland,*" ARTHUR HUGHES (*sketch, p.* 124).
764, "*Across the bridge of time,*" G. HILLYARD SWINSTEAD.
"Life appeareth for a little time and then vanishes away." (*sk., p.* 125).
765, "*Home,*" HUGH L. NORRIS.
Evening in a cottage. An old man and woman busy themselves with a newspaper and sewing. A girl lifts kettle from the fire.
766, "*The end of the day,*" ARTHUR MEADE (*sketch, p.* 127).
A perspective of almost leafless elms skirts the margin of a ploughed field. The ploughman is making his last furrow, and a flock of hungry crows follow his course.
768, "*Poetic inspiration,*" ARTHUR H. BUCKLAND (*sk., p.* 126).
770, "*Echo and Narcissus,*" SOLOMON J. SOLOMON (*sk., p.* 128).
Narcissus sits with the nymph Echo at his side, and looks at his fair visage mirrored in the pool. Not recognising it as his own, he straightway falls in love with it. Echo looks up with wistful face into his. Their figures receive green reflections from the chestnut foliage that overhangs them, and the colour scheme of green is relieved by purple and white irises.

771, "*Hill pastures*," FRANK WALTON.

775, "*Motherless*," FREDERICK D. WALENN.

776, "*An offer of marriage*," W. DENDY SADLER.

Walls of greenish blue balanced by the warm brown of cabinet and parquet flooring (*sketch, p.* 127).

781, "*Ada, daughter of Alfred Garrick, Esq.*," J. LONGSTAFF.

782, "*In a Dublin park: light and shade*," WALTER OSBORNE.

A group of poor city folk sitting on a bench.

783, "*Mrs. Thomas Forman*," CHARLES E. BUTLER.

784, "*Saturday*," CAROLINE GOTCH.

787, "*Thistledown*," DAVID MURRAY, A.R.A.

A canopy of white cloud hung over a sunny plain dotted with sheep and with clumps of thistles.

788, "*Mrs. R. E. Morrison*," ROBERT E. MORRISON.

789, "*A poem*," MAUDE GOODMAN (*sketch, p.* 129).

791, "*The Lady Mary Foley*," J. HANSON WALKER.

792, "*The ferry*," FRED MORGAN (*see sketch, p.* 129.)

793, "*Miss Kate Serjeantson*," PHILIP R. MORRIS, A.R.A.

794, "*Judas Iscariot: 'I have betrayed the innocent blood,'*" ALBERT GOODWIN.

797, "*Branscombe fair*," JOHN WHITE.

798, "*Motherless*," WALTER LANGLEY.

A flood of sunlight lights up the whitewashed wall, and falls upon the little invalid. A grey picture, relieved by yellow blanket and bowl of primroses (*sketch, p.* 130).

799, "*The last hour*," JOSEPH BULFIELD.

A priest is about to administer the Holy Sacrament to a dying countryman. A red-cassocked boy kneels besides the bed, and an old woman bends over the pallid face of the sick man.

800, "*The heart of the Bruce*," ALLAN STEWART.

802, "*The islands of Skye*," THOMAS C. S. BENHAM.

803, "*Wilson Noble, Esq., M.P.*," STANHOPE A FORBES, A.R.A.

804, "*Firefly*," ELIZABETH FORBES.

The little dancer wears a dress of light purple (*sketch, p.* 132).

805, "*W. Spencer Watson, Esq., M.B., F.R.C.S.*," G. S. WATSON.

806, "*On the banks of the Conway*," ANDERSON HAGUE.

811, "*The passing of Summer*," G. P. JACOMB HOOD.

Summer, represented by a graceful maiden in pink, carried forward by two stalwart young men, and escorted along a path hung with over-arching greenery, by a multitude carrying fruits.

812, "*The swimmers' pool*," HENRY S. TUKE (*sketch, p.* 131).

813, "*George Armitstead, Esq.*," ARTHUR S. COPE.

814, "*In* 1816," E. BLAIR LEIGHTON.

Cavalry, carrying French colours taken in the campaign, pass through the streets of London, and are greeted enthusiastically from the balconies (*sketch, p.* 133).

816, "*Early snow*," H. CLARENCE WHAITE.

Snow mists curling over cornfield; snow mountain in the distance.

Other pictures noted are:—**756**, "*Portrait of a gentleman,*" PERCY W. GIBBS; **761**, "*Japanese Buddhist priests at prayer before the high altar of the Temple of Chiōnin, Kioto, Japan;*" **767**, "*Alderman G. Doughty,*" presentation portrait, T. B. KENNINGTON; **769**, "*At the pool; twilight,*" C. E. SWAN; **778**, "*Elsie,*" J. HANSON WALKER; **795**, "*Running the gauntlet,*" W. PETERS; **810**, "*Early June, Dartmouth Harbour,*" C. E. TUCKER.

GALLERY XI. [Illustrations, pp. 134–142.]

821, "*The run of the season,*" ALFRED W. STRUTT (*sk. p.* 135).

822, "*Doves,*" LOUISA STARR. The artist's daughter nursing a dove.

827, "*The anxious moment,*" P. HARLAND FISHER.

Italian interior; an old woman testing a spoonful of the contents of a pot, a proceeding watched with great interest by her little daughter, and by the dog and cat.

828, "*J. H. Arkwright, Esq.,*" WM. CRATER.

833, "*Beauty and the Beast,*" J. MACWHIRTER, R.A.

Highland scenery (*sketch, p.* 136).

834, "*Bondage,*" E. NORMAND (*sketck, p.* 137).

835, "*Disputed rights: a settlement,*" CHARLES STUART (*sk. p.* 138).

Stags fighting by the side of a loch over which mists are rolling.

839, "*F. D. Leyland, Esq.,*" PHIL. R. MORRIS, A.

844, "*Vanity Fair,*" S. MELTON FISHER (*sketch, p.* 139).

852, "*The blind fiddler,*" JOHN R. REID (*sketch, p.* 140).

Steel blue light on stream contrasted with the neighbouring bright greens in the spring grass and in the bark of the trees.

853, "*Dawn at Waterloo,*" LADY BUTLER (*sketch, p.* 134).

The "Reveille" in the bivouac of the Scots Greys on the morning of the battle. The foreground group is composed chiefly of officers, in whom the regiment lost heavily that day. Part of the line of the horses is shown picketed to the left, and beyond is the bivouac of the 1st Royal Dragoons.

858, "*The shepherd,*" FRED HALL.

Warm sunset rays fall upon the figure of a white smocked shepherd as he holds open a gate for his flock. A cool shadow in the foreground gives value to warmth of flat landscape beyond.

859, "*The morning catch,*" ADAM E. PROCTOR.

A by-street in a fishing village with fish laid out on the flags.

860, "*There's many a slip,*" LILIAN CHEVIOT.

861, "*Family cares,*" W. R. SYMONDS.

Small boy in blue carries some clinging kittens to their milk. followed by their anxious mother.

862, "*Mrs. Arthur Payne,*" J. F. HARRISON DUTTON.

868, "*Down to the sea,*" ARTHUR A. FRIEDENSON.

A whispering brook with children beside it. Sparkle of sea.

In the centre of this wall is an important battle painting—

869, "*The Charge of the Light Brigade*," R. CATON WOODVILLE,

> "Cannon to right of them, Cannon to left of them,
> Cannon in front of them, Volleyed and thundered;
> Stormed at with shot and shell, Boldly they rode and well,
> Into the jaws of Death, Into the mouth of Hell
> Rode the six hundred."—TENNYSON.

A troop of lancers in black uniforms are galloping across the picture at headlong speed.

873, "*When all the hills are covered with snow*," J. FARQUHARSON.

874, "*John Corbett, Esq.*" Presentation portrait. H. T. WELLS, R.A.

875, "*Ordered to the front:* 1815," SAMUEL E. WALLER (*sk., p.* 141).

880, "*Music sweet as love*," JESSIE MACGREGOR.

> ". . . . A highborn maiden, In a palace tower,
> Soothing her love-laden Soul in secret hour
> With music sweet as love."—*Shelley*, '*To a skylark.*'

881, "*The last of the garrison*," HAROLD PIFFARD.

A quaint little French girl with a doll looks on half amused at Prussian soldiers breaking through the barricade piled against the door of a house.

887, "*Toddy at the 'Cheshire Cheese,'*" W. DENDY SADLER (*sketch, p.* 142).

Other pictures noted in this room are—**819**, "*Lowestoft Denes and Lighthouse*," EDWARD ELLIOT; **820**, "*On the Ouse near Hemingford*," YEEND KING; **824**, "*Just a song at twilight, When the lights are low*," MARY DREW; **831**, "*Mrs. Lowndes Norton*," PETER A. HAY; **841**, "*The two friends: a study*," WRIGHT BARKER; **845**, "*Mrs. J. Nares*," GERALD E. MOIRA; **847**, "*Spring-time*," ARTHUR MEADE; **848**, "*Mrs. F. A. Fairlie*, JAMES CLARK; **857**, "*Evening, near Poole*," PERCY BELGRAVE.; **863**, "*The Jews' wailing place, Jerusalem*, 1894," G. SHERWOOD HUNTER; **867**, "*Mrs. Breitmeyer*," J. LONGSTAFF; **870**, "*Thought reading*," GEORGE HARCOURT; **879**, "*In a market garden*," E. WATSON.

Two decorative paintings are hung this year in the Sculpture Room, viz., **1712**, "*The awakening*," A. E. EMSLIE; and **1713**, "*Melchizedek blessing Abraham*"—*a cartoon destined for St. Paul's Cathedral*, W. B. RICHMOND, A.R.A.

WATER COLOURS AND MINIATURES. NOS. **888–1271.**

WORKS IN BLACK AND WHITE: ETCHINGS, DRAWINGS AND ENGRAVINGS. NOS. **1272–1408.**

ARCHITECTURAL ROOM. NOS. **1409–1609.**

SCULPTURE. NOS. **1610–1711.**

TO BE OBTAINED OF
ALL LEADING DECORATORS.

JEFFREY & Co.'s

ARTISTIC

WALL PAPERS

THE HIGHEST AWARDS
at all International Exhibitions,
including
SEVEN GOLD MEDALS
for Excellency of Design and
Superiority of Colouring and
Workmanship.

DECORATIONS FOR DINING AND DRAWING ROOMS, &c.,
INEXPENSIVE PAPERS FOR SITTING-ROOMS AND BEDROOMS,
STAIRCASE DECORATIONS. CEILING PAPERS IN COLOUR AND IN RAISED FLOCK,
EMBOSSED LEATHER PAPERS IN HIGH AND LOW RELIEF,
BACKGROUND PAPERS FOR PICTURES,
ARE ON **EXHIBITION** AT THEIR
SPACIOUS SHOWROOMS AND FACTORY,

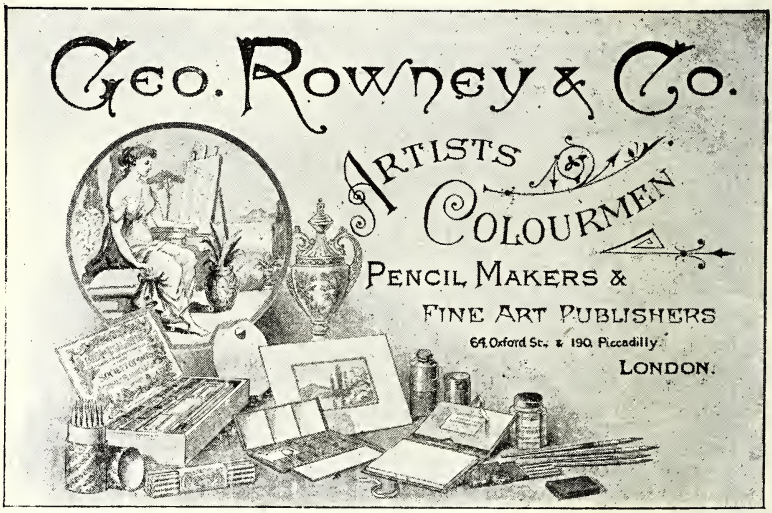
64, ESSEX ROAD, ISLINGTON, N. (Near Agricultural Hall).

JEFFREY & CO.

[*To face last page of text.*

G. ROWNEY & CO.'S ILLUSTRATED CATALOGUES

FREE ON APPLICATION.



G. ROWNEY & CO.'S Materials can be obtained through all Artists Colourmen and Stationers.

NOW PUBLISHING.

The History of Modern Painting

By RICHARD MUTHER,

Keeper of the Royal Collection of Prints and Engravings at Munich.

THE FINEST AND MOST EXHAUSTIVE WORK ON THE ART OF THE 19th CENTURY EVER PUBLISHED.

Over 2300 pages and 1300 Illustrations. Treats fully of the Art of every Country.

Published in 36 Monthly Shilling Parts, in 16 Monthly Half-Crown Parts, and in 3 Volumes, cloth gilt, at £2 15*s*.

THE FIRST REVIEW.

The Artist thus concludes its notice of the First Part: "*And thus we get left, like the reader of a monthly periodical, just as our interest is fully aroused, for we are at the end of the first part! This is a small matter, however, to be overmastered by a generous subscription to all that is to follow. We can rejoice in the excellent illustrations and spend the month at our disposal over a proper assimilation of an excellent contribution to art histories.*"

To be obtained of all Booksellers and Newsagents, or of the Publishers.

Messrs. HENRY & CO.,

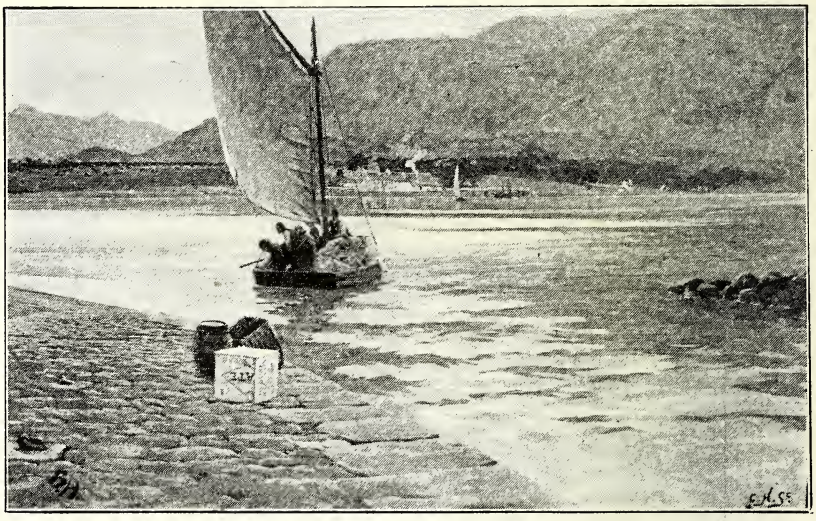
93, ST. MARTIN'S LANE, LONDON.

ILLUSTRATIONS.

GALLERY I.

50 × 32.

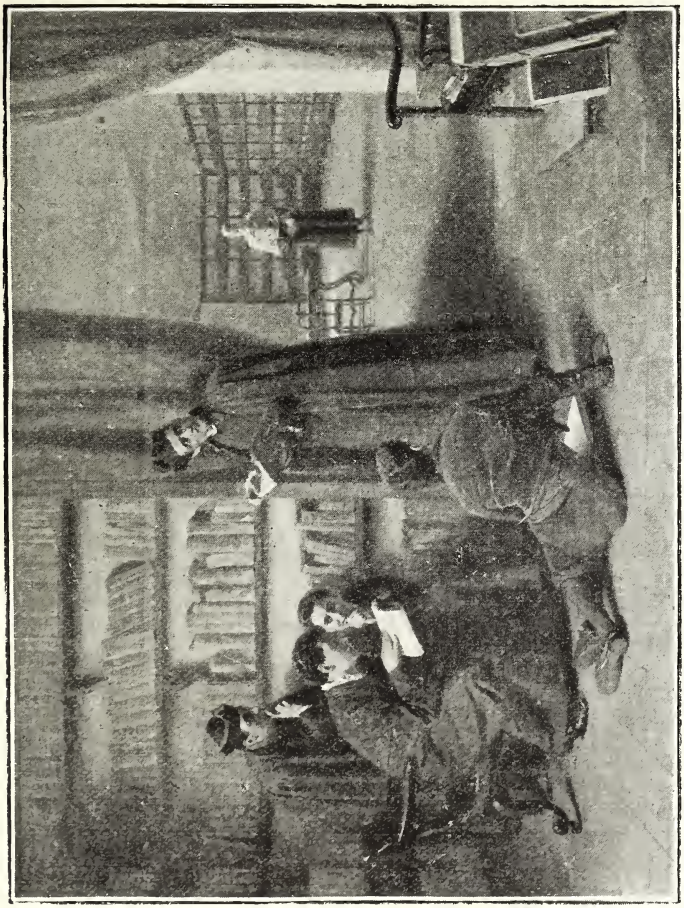
No. 4. "*Death, the Bride.*" T. C. Gotch.



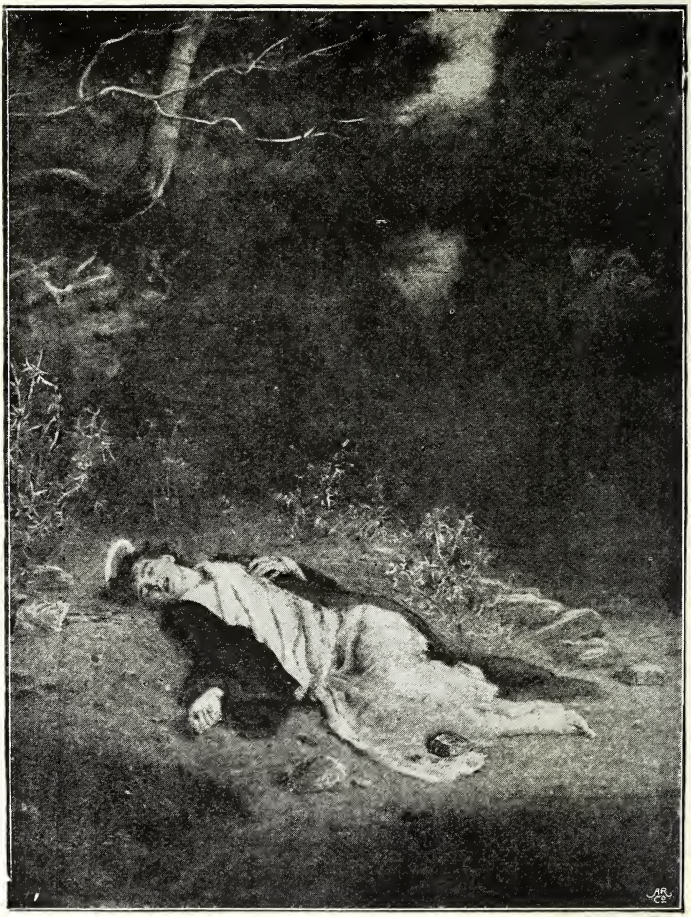
No. 8. "*Carran Ferry, Lochaber.*" BRYAN HOOK. 20 X 32.

50 X 40.

No. 19. "*When yellow leaves, or none, or few do hang.*" EDWARD W. WAITE.



No. 13. *"Students reading prohibited books."* J. B. Burgess, R.A. 33 × 44.



50 × 42.

No. **18.** "*St. Stephen.*" SIR J. E. MILLAIS, BART., R.A.

"He fell asleep."—*Acts* vii. 60.

42 × 52.

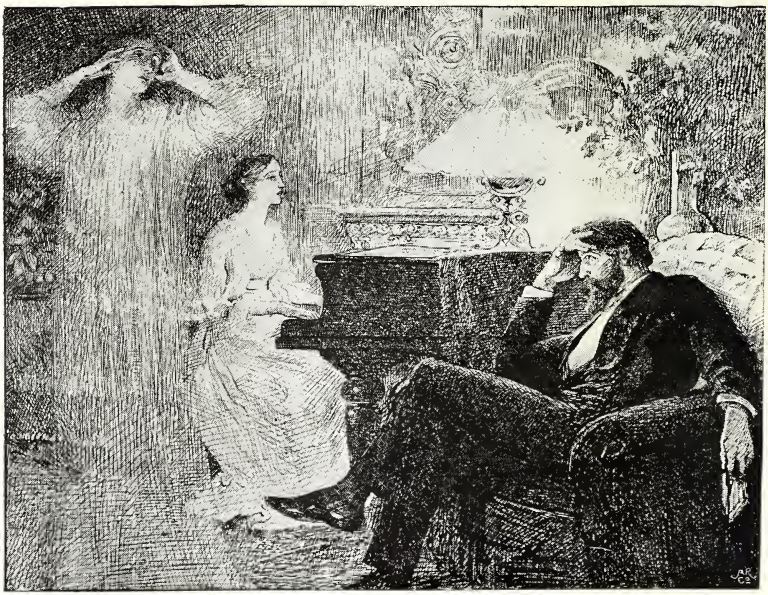
No. **24.** "*The fairy tale.*" HENRY E. DELL.

50 × 62.

No. **35** "*A twilight idyll.*" A. CHEVALLIER TAYLER.

33 × 15.

No. **38.** "*Spring.*" CECIL REA.



40 × 54.

No. **46.** "*A Reverie.*" FRANK DICKSEE, R.A.

"In the years fled,
Lips that are dead
Sang me that song."

No. **45.** *"With Amaryllis in the shade."* GEORGE WETHERBEE. 50 × 72.

75 × 41.

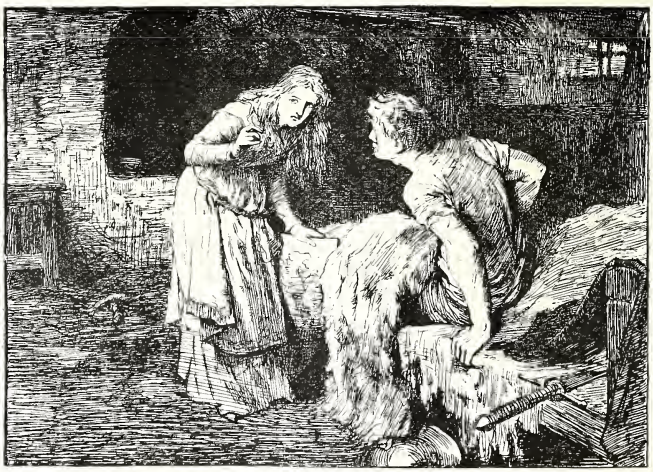
No. **53.** "*Isabella and the pot of Basil.*" I. L. GLOAG.

45 × 32.

No. **55.** "*Butterflies.*" KATE PERUGINI.

(*A photogravure will be published by the Berlin Photographic Co.*, 133, *New Bond Street, W.*)

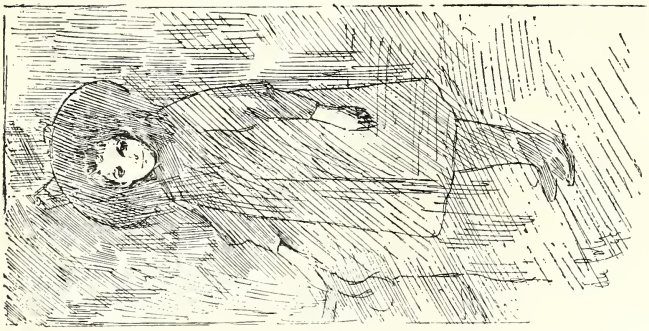
GALLERY II.



34 × 48.

No. **80.** "*Enid.*" SYDNEY MUSCHAMP.

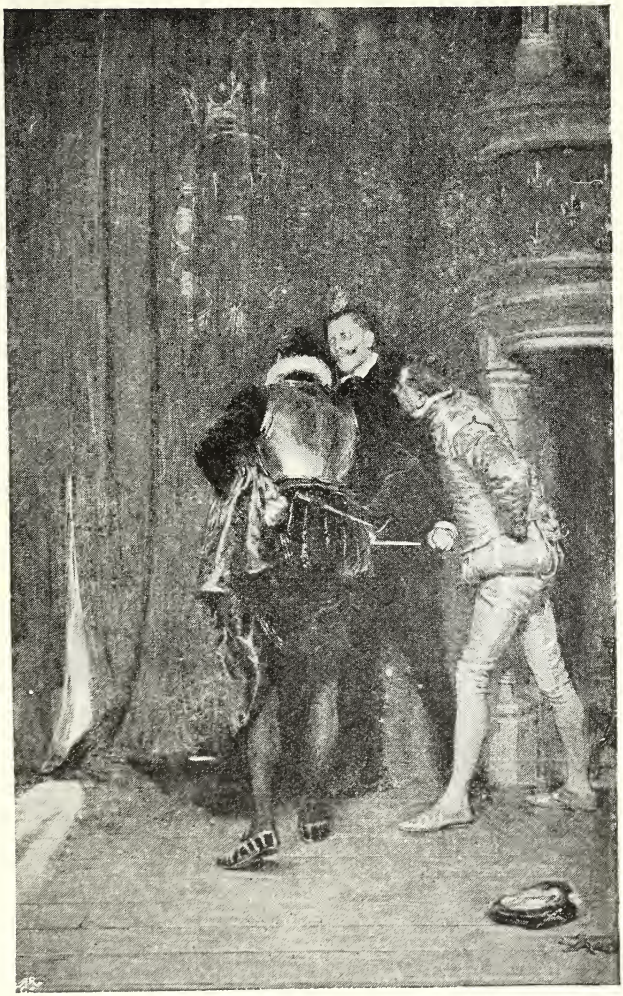
"Then, breaking his command of silence given,
She told him all that Earl Limours had said."



No. 73. "*Sophie.*" JOHN DA COSTA.
60 × 24.

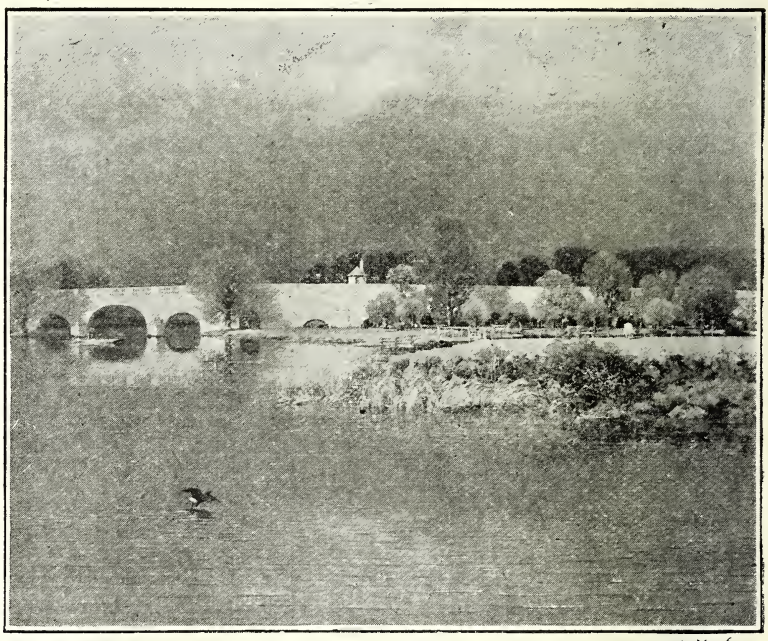
No. 67. "*Mrs. Gresham and Daughter.*"
W. P. FRITH, R.A.
58 × 40.

No. 76. "*April, forenoon in the Condette Dunes.*" H. W. B. Davis, R.A. 30 × 42.



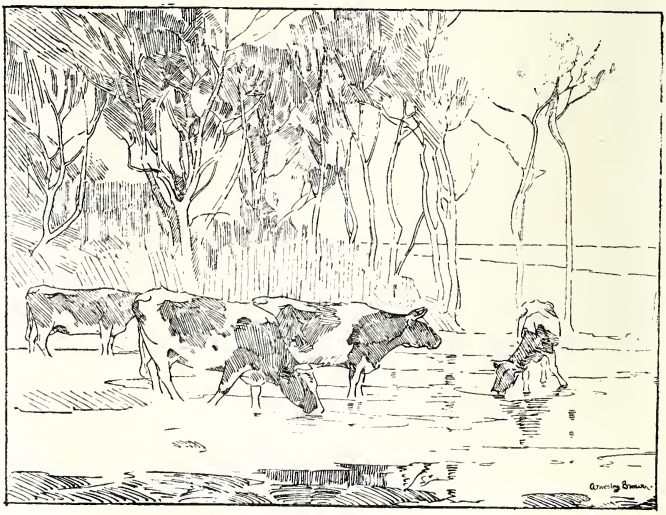
No. 77. "*Waiting for the Duc de Guise.*" SEYMOUR LUCAS, A.

"The defeat of the Spaniards disposed Guise to conciliation, and to delay, at least for a time, the transfer to himself of the crown which the League intended to accomplish. The King anticipated his ambition, and on the 23rd of December, at the Chateau de Blois, the daggers of assassins revenged the day of the barricades." —*Froude.*



30 × 46.

No. **81.** "*November sunshine.*" G. D. Leslie, R.A.



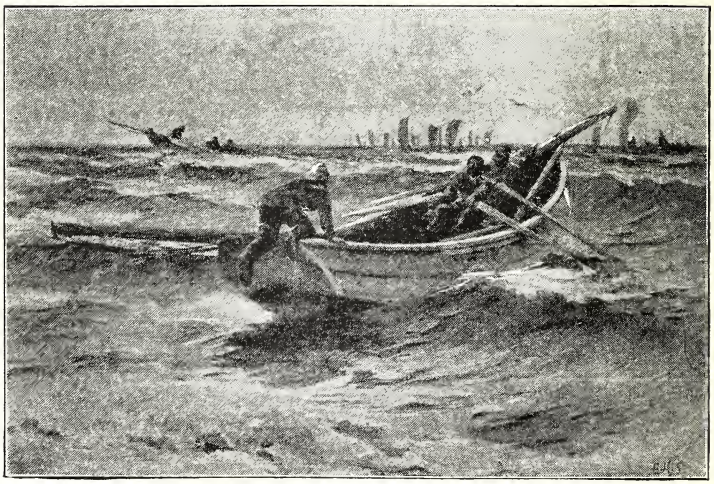
50 × 00.

No. **111.** "*The drinking pool.*" Arnesby Brown.

No. **110.** *"We two, she said, will seek the groves, Where the Lady Mary is."*—D. G. Rossetti, 37 × 72.
"The Blessed Damozel." Byam Shaw.

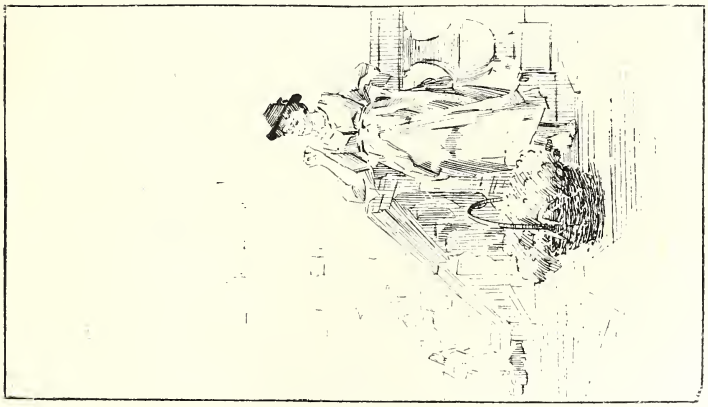
46 × 30.

No. **117.** "*Flower worship.*" C. E. PERUGINI.

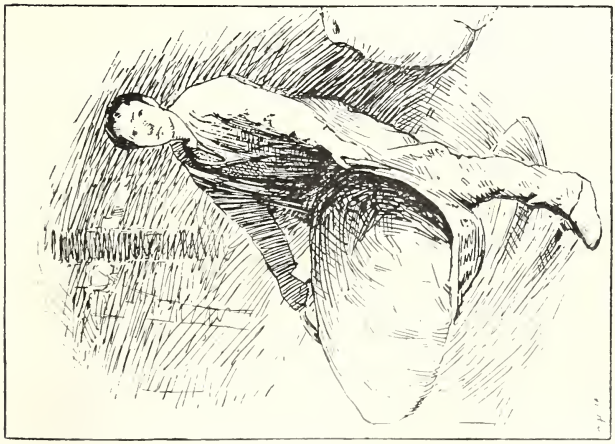


24 × 36.

No. **119.** "*The last boat off.*" ROBERT JOBLING.



No. **123.** "*La Friulanella.*" 36½ × 19.
HENRY WOODS, R.A.



No. **121.** "*The farmer's boy.*" 29 × 21.
GEORGE CLAUSEN, A.
(*By permission of Messrs. Boussod Valadon & Co., owners of the Copyright.*)

No. **128.** "*Mrs. Henry J. Hudson.*" H. J. HUDSON. 48 × 43.

No. **140.** "*Coming events.*" G. A. STOREY. 24 × 20.

GALLERY III.

24 × 16.

No. **146.** "*And will he not come again?*" E. J. Gregory, A.

45 × 78.

No. **155.** "*They forged the last link with their lives*"—The North-West Passage: H.M.S. *Erebus* and *Terror*, 1849–50. W. Thomas Smith.

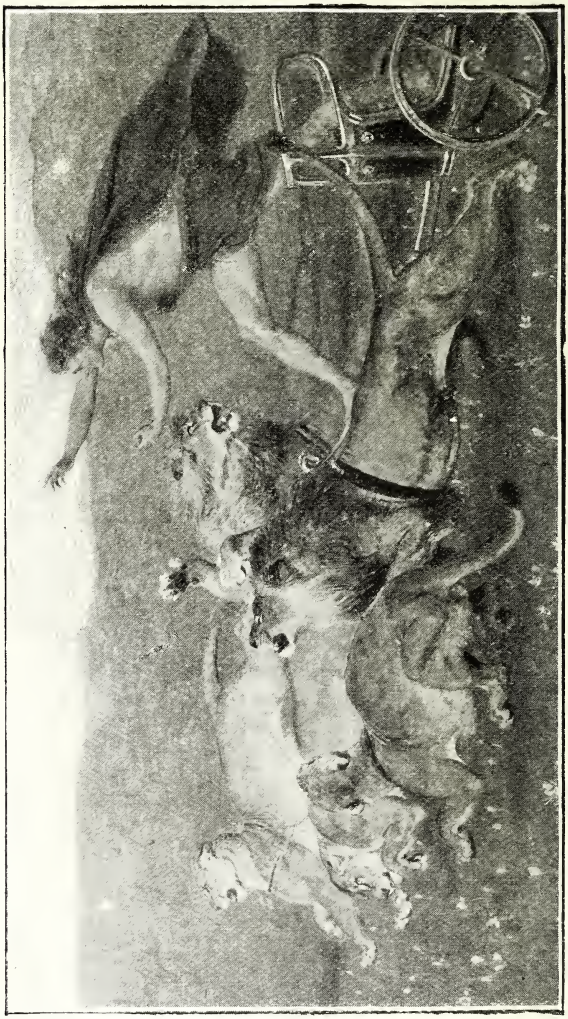
No. **147.** "*Jonah.*" G. F. WATTS, R.A. 61 × 36.

94 × 58.

No. **150.** "*The Lady Middleton.*" WALTER URWICK.

54 × 78.

No. **168.** "*The embarkation of Elaine.*" POLLIE CLARKE.



No. **160**. "*Phœbus Apollo.*" BRITON RIVIERE, R.A.

53 × 96.

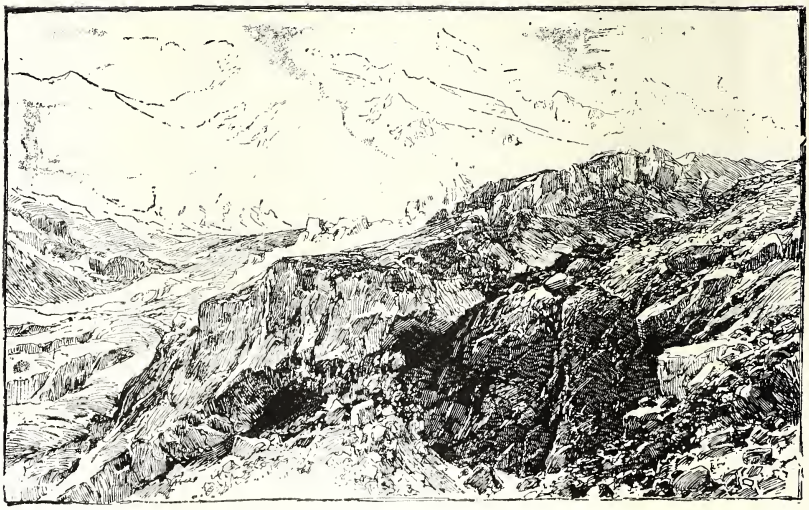
.85 × .50.

No. **170**. "*Evelyn, daughter of Colonel Bashford.*" LOUISA STARR.

52 × 52.

No. **171.** "*Paolo and Francesca.*" FRANK DICKSEE, R.A.

(By permission of Mr. Marcus Huish, the owner of the copyright.)



36 × 58.

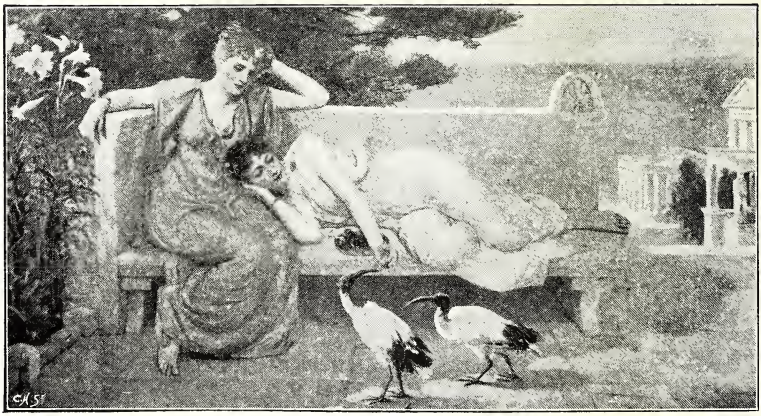
No. **175.** "*The edge of the Lys Glacier.*" EDWARD T. COMPTON.

35 × 27.

No. **181.** "*A fair disputant.*" JAMES SANT, R.A.

38 × 60.

No. **179.** "*The Last Sacrament.*" FLORA M. REID.



44 × 80.

No. **186.** "*The Ibis.*" G. CROSLAND ROBINSON.

60 × 24

No. **182.** "*Lachrymæ.*" SIR F. LEIGHTON, BART., P.R.A.

(*By permission of Messrs. Arthur Tooth and Sons, 5 and 6, Haymarket, W., the owners of the copyright, by whom a photo-engraving will be published.*)

74 × 38.

No. **185.** "*Golden days.*" N. H. J. BAIRD.

36 × 52.

No. **198.** "*Marguerites.*" WILLIAM H. Y. TITCOMB.

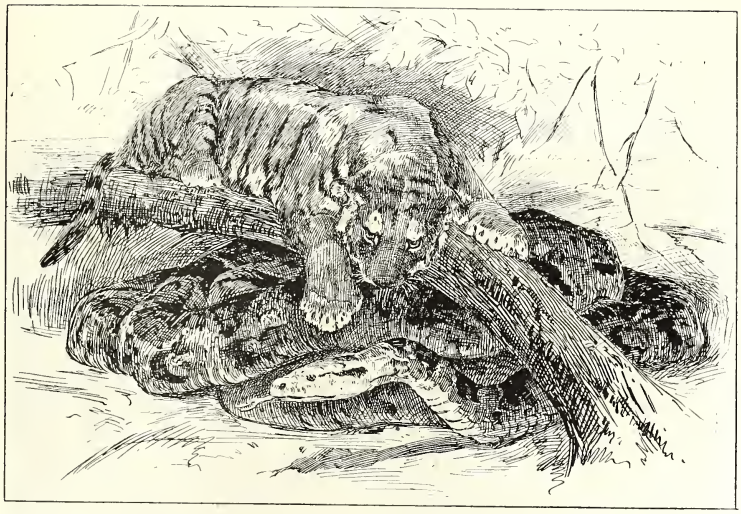
No. **189.** *"The sea will ebb and flow."* PETER GRAHAM, R.A.

42 × 72.

49 × 74.

No. **196.** "*Glen Affaric, N.B.*" J. MacWhirter, R.A.

"Th' incessant roar of headlong tumbling floods."—*Burns.*



33 × 44.

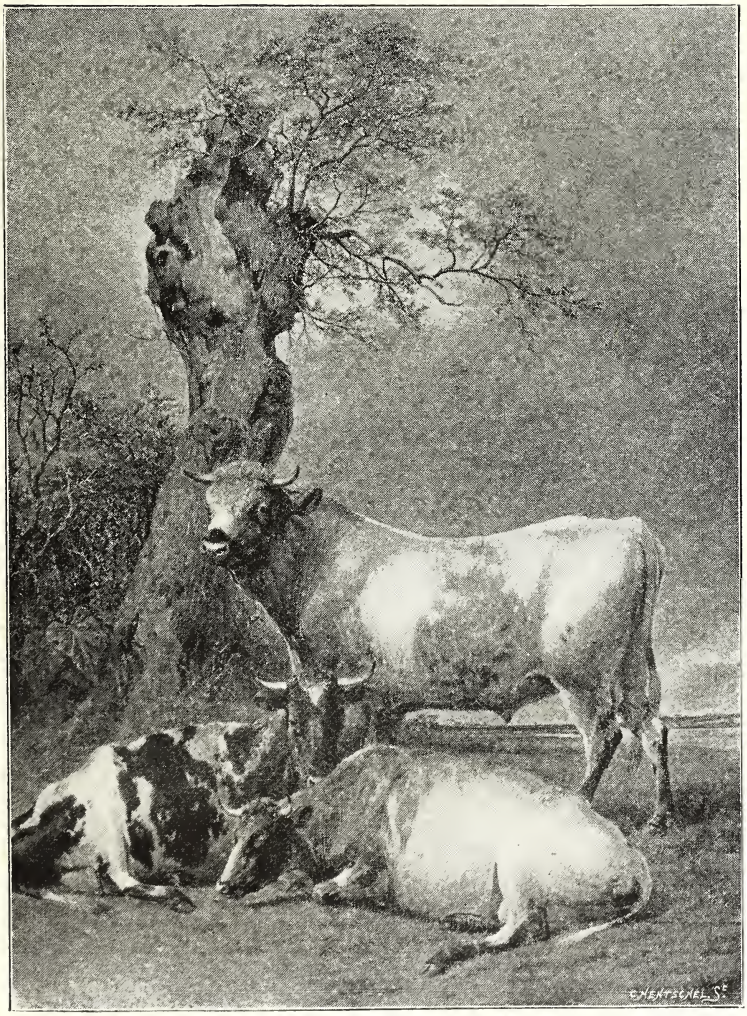
No. **199**. "*Perilous play*." JOHN T. NETTLESHIP.

42 × 66.

No. **222**. "*A fairy tale*." ARTHUR WARDLE.
"All seemed to sleep—the timid hare on form, . . ."—SCOTT.

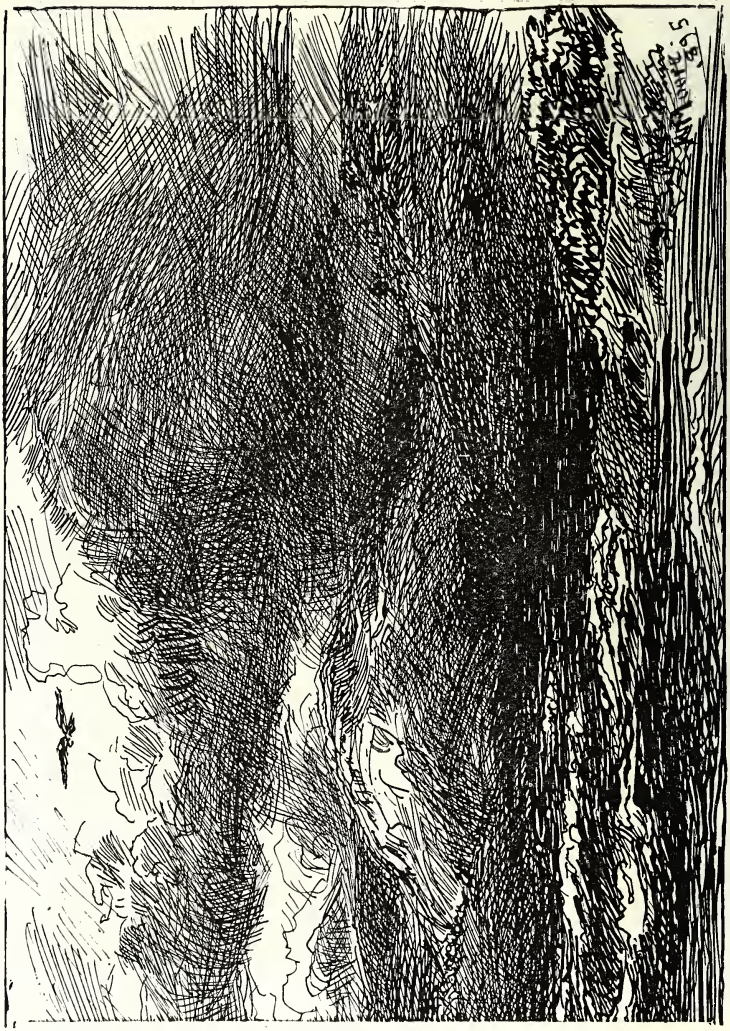
56 × 44.

No. **200.** "*H.R.H. the Duke of Cambridge;*" Presentation portrait.
W. W. Ouless, R.A.



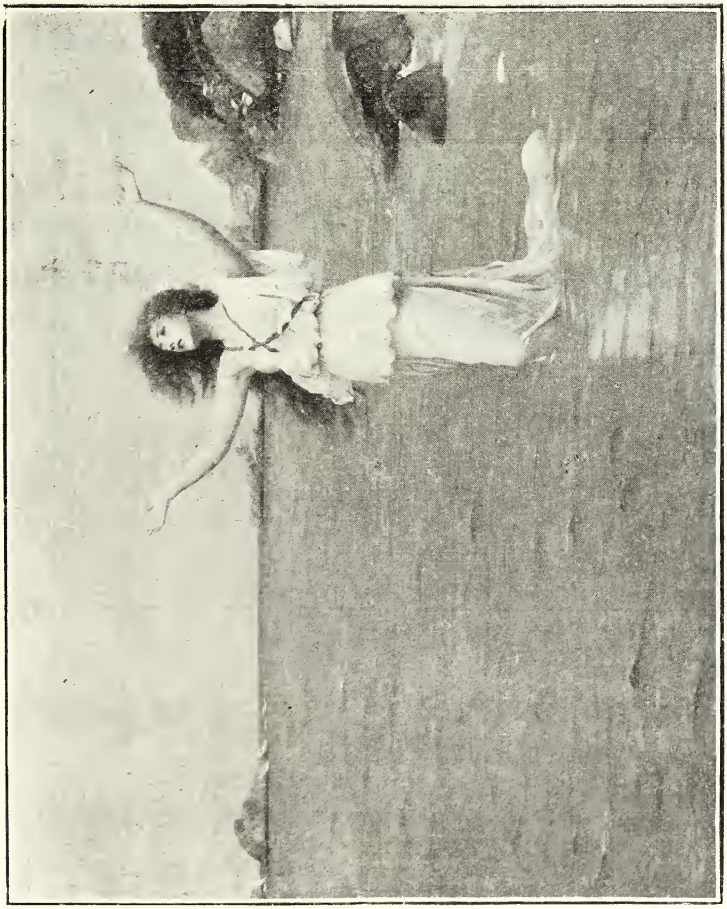
50 × 34.

No. **209.** "*Repose.*" T. SIDNEY COOPER, R.A.



No. **201.** "*Glen Orchy; storm coming on.*" HENRY MOORE, R.A.

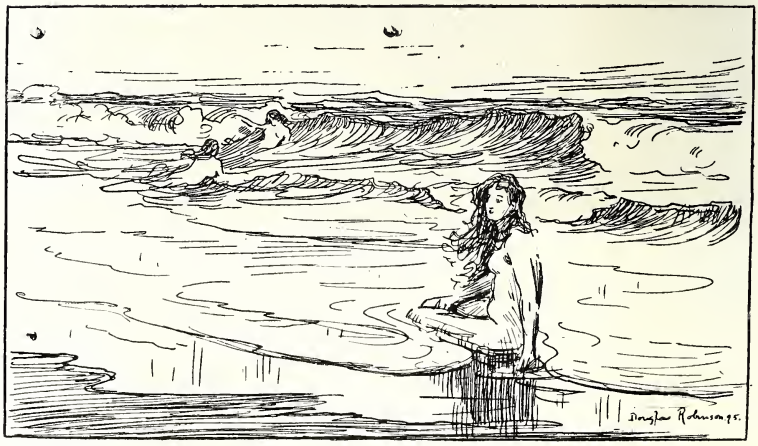
36 × 61.



No. **210.** "*Ariadne.*" PHILIP H. CALDERON, R.A. 44 × 56.

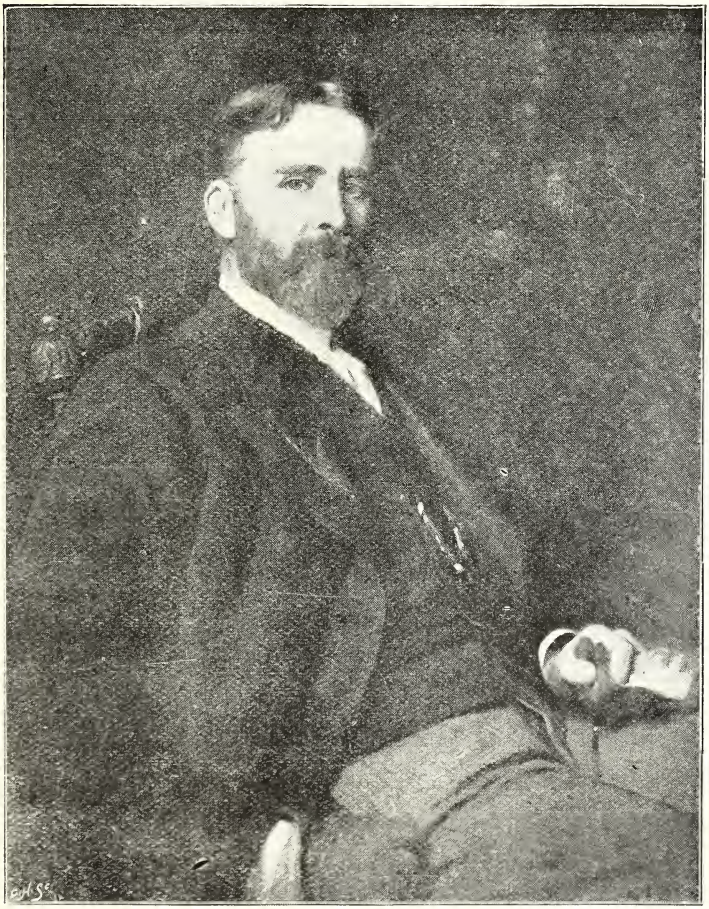
25 × 20.

No. **224**. "*Old schoolfellows.*" "Forty years ago! It seems only yesterday." H. STACY MARKS, R.A.

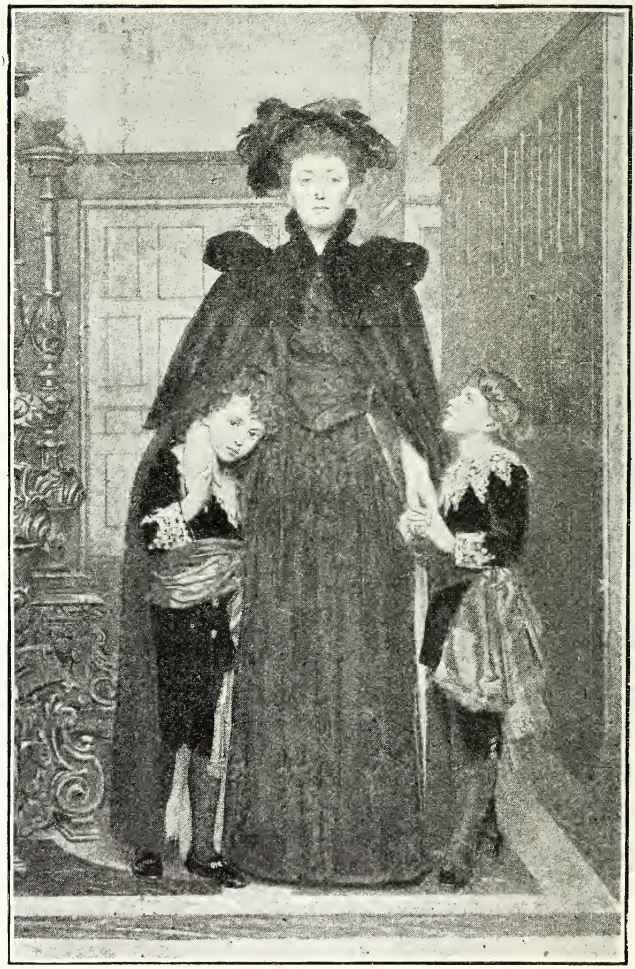


50 × 78.

No. **246**. "*Bathers.*" DOUGLAS ROBINSON.

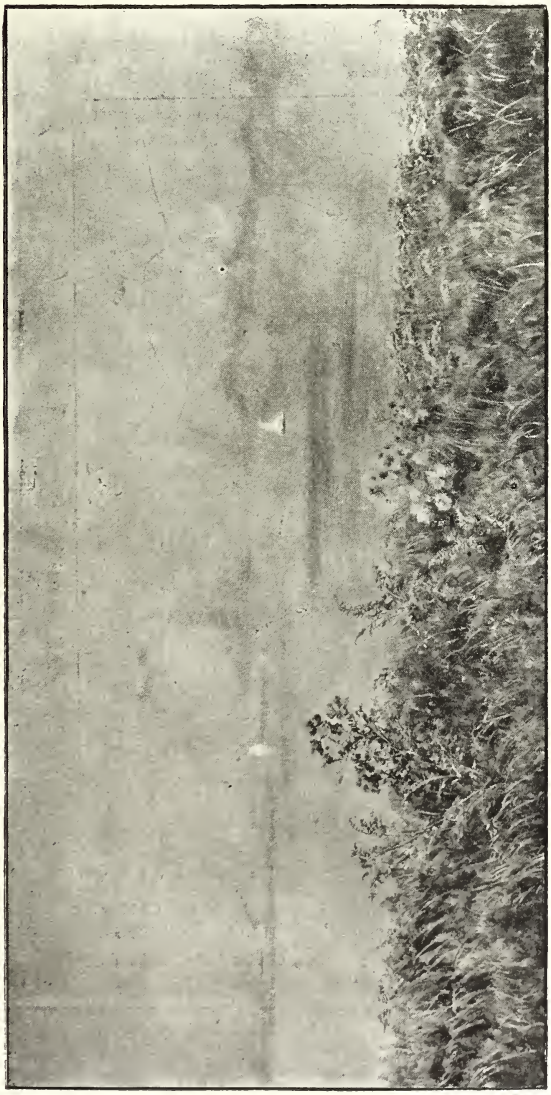


No. **227**. "*Frank Dicksee, Esq., R.A.*" HENRY T. WELLS, R.A.



50 × 26.

No. **230**. "*A family portrait.*" VAL C. PRINSEP, R.A.



15 × 30.

No. **232.** *"The outlook from my native cliffs."* JOHN BRETT, A.

"Heaven lies about us in our infancy."—WORDSWORTH.

62 × 34.

No. **243.** "*Baigneuse.*" WILLIAM BOUGUEREAU.

(*Copyright*, 1894, *by Braun, Clément & Co., Paris.*)

54 × 46.

No. **250.** "*Mrs. Arthur James.*" LUKE FILDES, R.A.

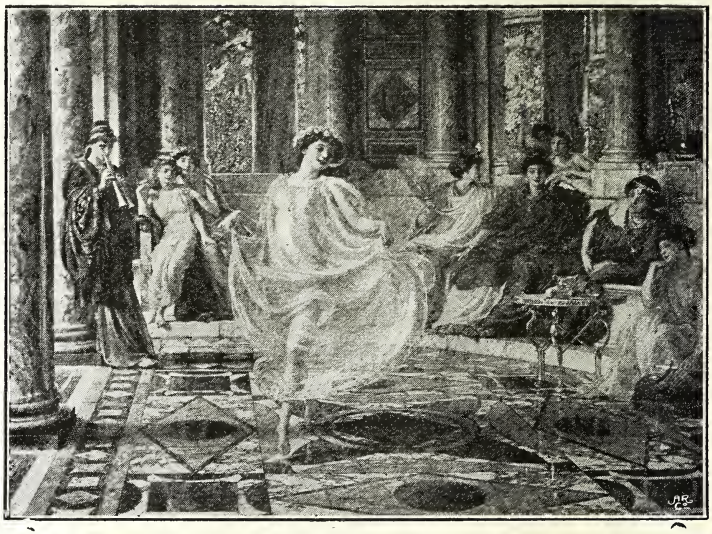
No. **251.** *"Speak! Speak!"* SIR J. E. MILLAIS, BART., R.A. 66 × 80.

69 × 30.

No. **262.** "*Spring.*" L. ALMA-TADEMA, R.A.

"In a land of clear colours and stories,
In a region of shadowless hours,
Where earth has a garment of glories
And a murmur of musical flowers."
—*Swinburne's Dedication.*

(*Copyright*, 1895, *by Photographische Gesellschaft. To be published as a photogravure by the Berlin Photographic Co.*, 133, *New Bond Street, London, W.*)

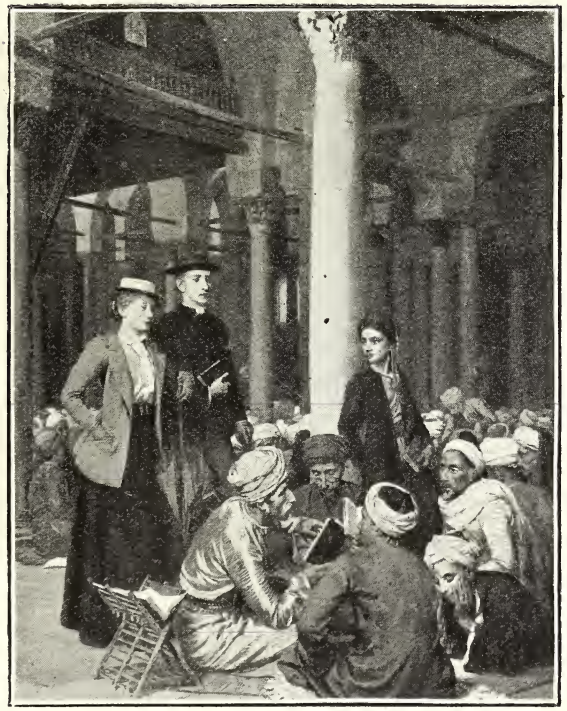


15 × 20.

No. **270.** "*The Ionian dance.*" EDWARD J. POYNTER, R.A.

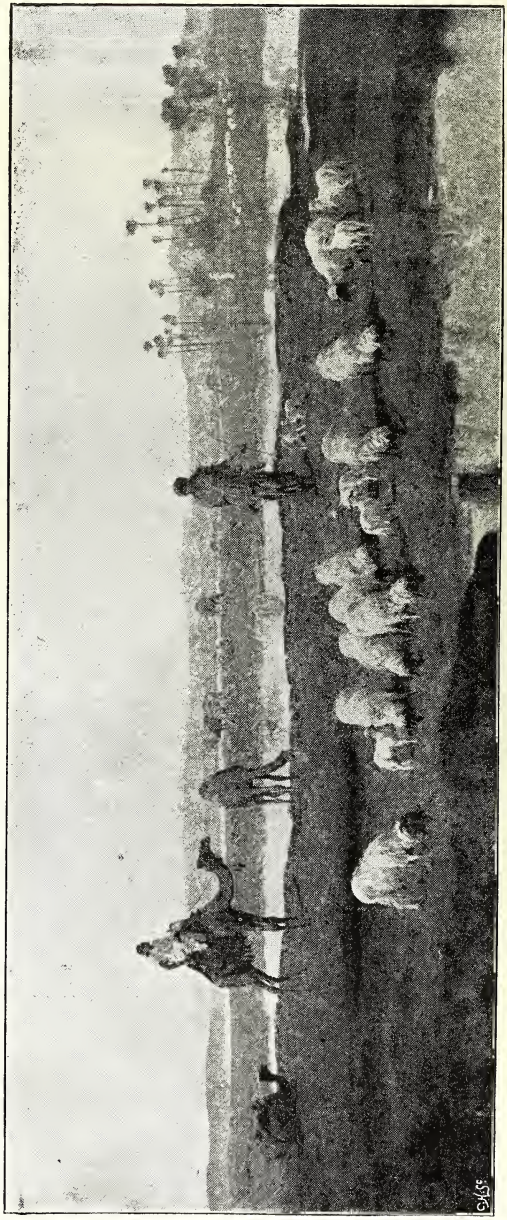
"Motus doceri gaudet Ionicos,
Matura virgo, et fingitur artubus."

GALLERY IV.



50 × 40.

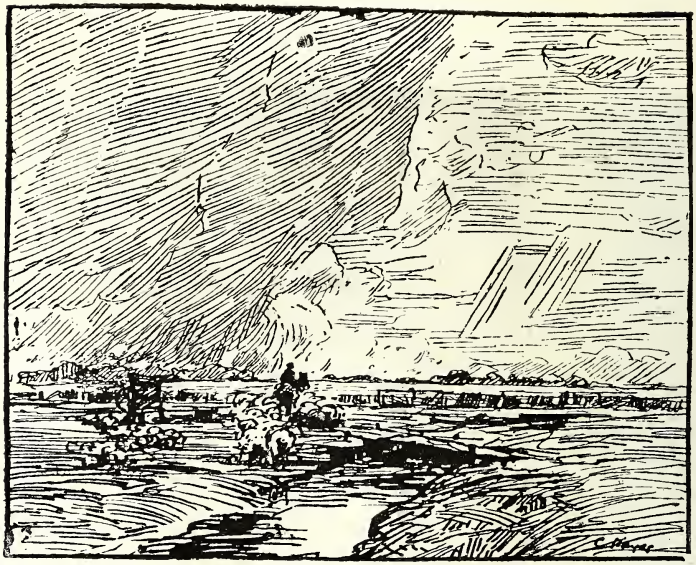
No. **237.** "*Theological students in the University Mosque, El Azhar, Cairo.*"
WALTER C. HORSLEY.



No. **291.** "*Laban's pasture: Jacob serving for Rachel.*" FREDK. GOODALL, R.A. 4 ft. × 10 ft.

"And Jacob served seven years for Rachel; and they seemed unto him but a few days, for the love he had to her."—*Genesis* xxix. 20.

No. **303.** *"Crossing the bar."* EDWIN HAYES. 36 × 60.



40 × 50.

No. **307.** "*Change of pasture.*" CLAUDE HAYES.

53 × 78.

No. **309.** "*Defendant and counsel.*" WILLIAM F. YEAMES, R.A.

73 × 27.

No. 315. "*Daphne.*" ARTHUR HACKER, A.

"The morning mists dissolve in tears
Beneath the eye of day."

No. 320. "*Windsor Castle, from the Forest.*" C. E. JOHNSON. 47 × 71.

34 × 24.

No. **325.** "*Make haste!*" ARTHUR J. ELSLEY.

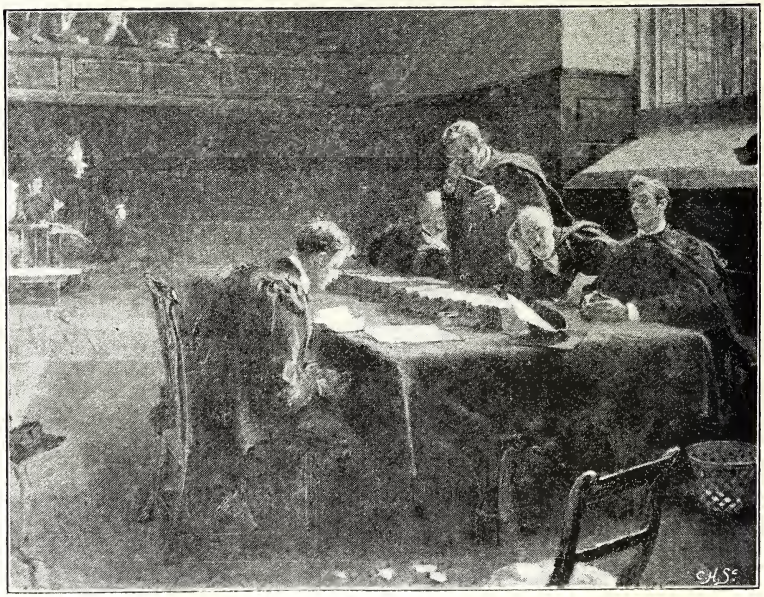
48 × 60.

No. **345.** "*The traitor's wife.*" FRED ROE.

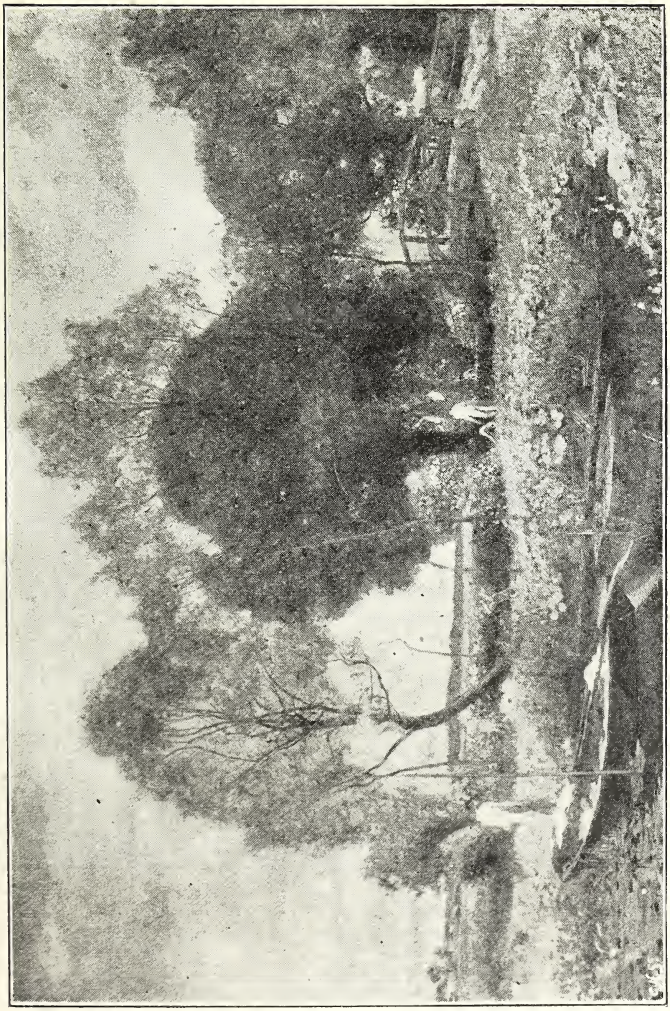
GALLERY V.

28 × 36.

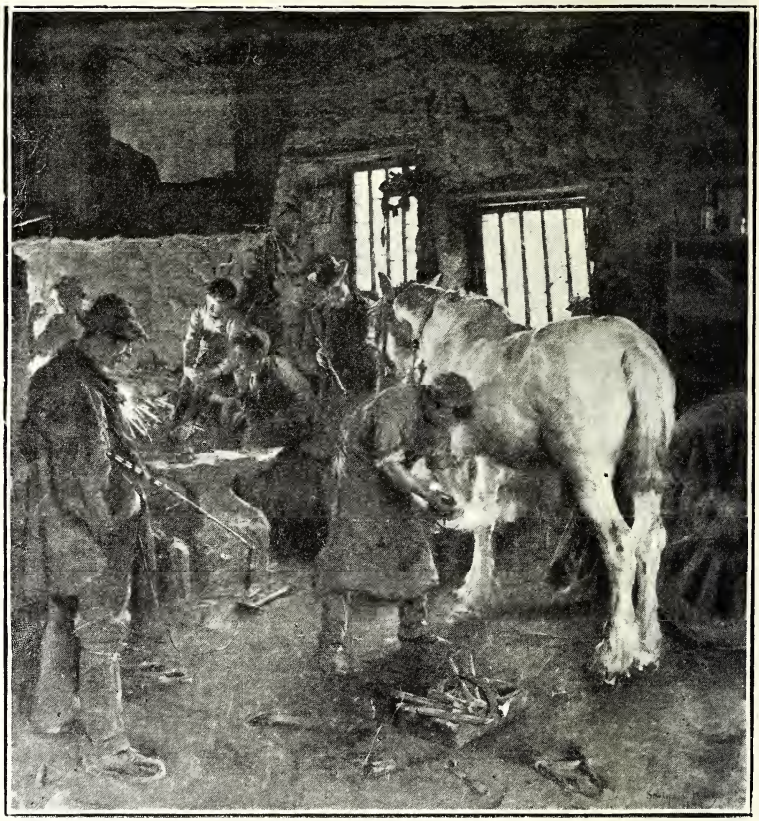
No. **356**. "*The flower of the flock.*" JOSEPH CLARK.



No. **363**. "*Dominus illuminatio mea*": *a viva voce examination in the Old Schools, Oxford.* SYDNEY P. HALL.



No. **369.** "*In summer-time.*" DAVID MURRAY, A. 48 × 72.



No. **372.** "*The smithy.*" STANHOPE A. FORBES, A. 76 × 66.

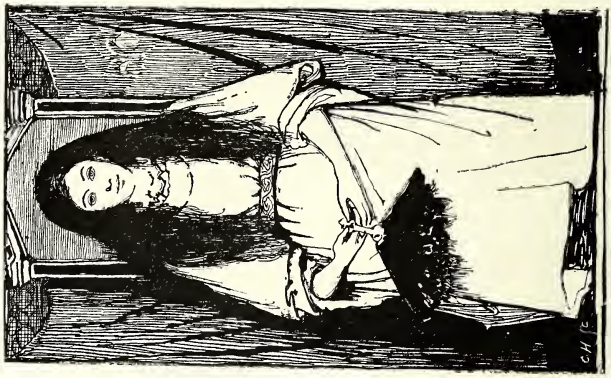
52 × 64.

No. 376. "*Old pension day.*" RALPH HEDLEY.

42 × 34.

No. 378. "*The children of Charles I.*" MARGARET I. DICKSEE.

(*Copyright ,1894, by Photographische Gesellshaft. A Photogravure will be published by the Berlin Photographic Co., 133, New Bond St., W.*)



No. 384. "*Great expectations.*" 50 × 29.
EDWARD S. HARPER.

No. 382. "*Here we go to market.*" 36 × 24.
W. HENRY GORE.

72 × 37.

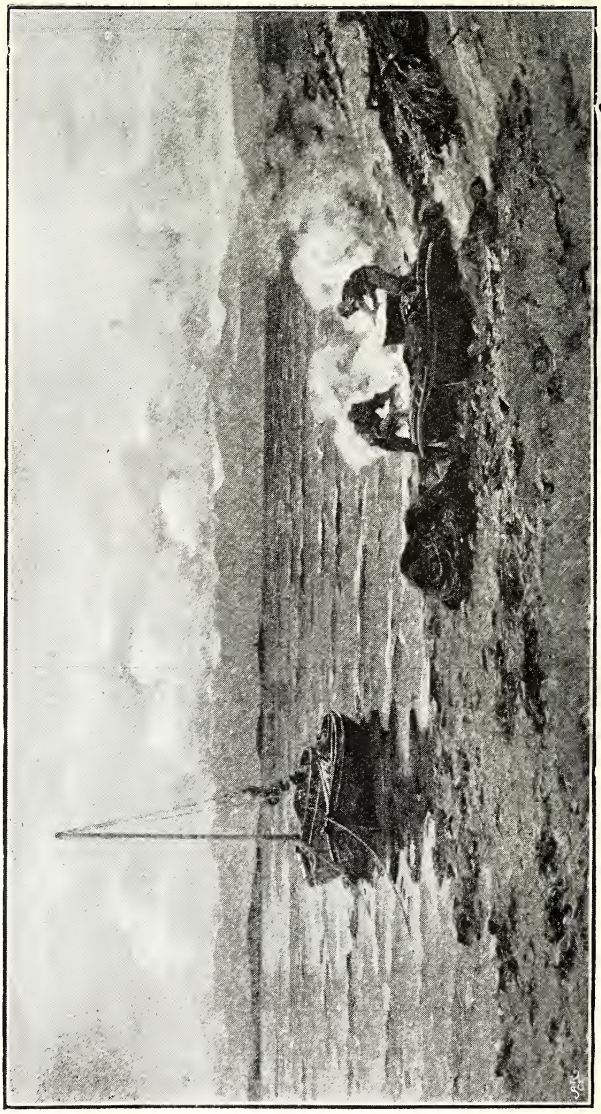
No. **387.** "*Paradise and the Peri.*" BEATRICE GIBBS.

"One morn a Peri at the gate
Of Eden stood, disconsolate."—*Lalla Rookh.*

72 × 40.

No. **394.** "*A path of roses.*" ETHEL WRIGHT.

(*Copyright*, 1895, *by Photographische Gesellschaft.—A Photogravure will be published by the Berlin Photographic Co.*, 133, *New Bond St.*, *W.*)

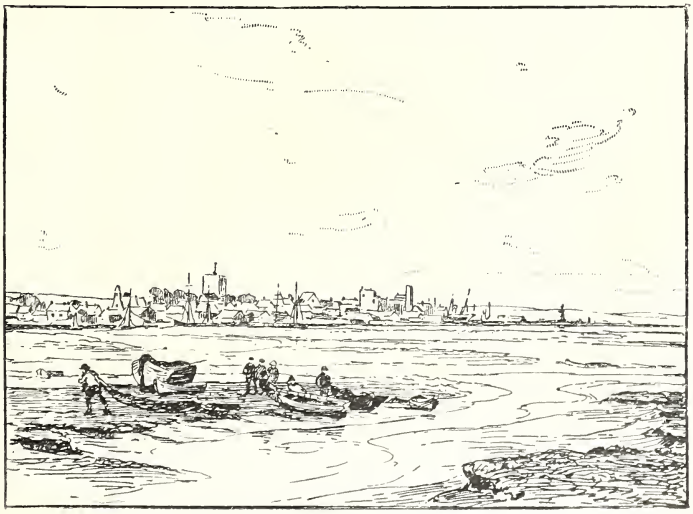


40 × 72.

No. 385. "*Tanning the herring-nets.*" COLIN HUNTER, A.

33 × 17.

No. 396. "*Midsummer roses.*" L. C. NIGHTINGALE.



42 × 65.

No. 399. "*When the tide is out.*" J. AUMONIER.

22 × 31.

No. 426. "*A lesson in geography.*" CARL SCHLOESSER.

GALLERY VI.

54 × 30.

No. 427. "*Mrs. George Cookson.*" ETHEL MORTLOCK.

65 × 40.

No. **428**. "*Gladys, daughter of Walter Palmer, Esq.*" GEORGE H. BOUGHTON, A.

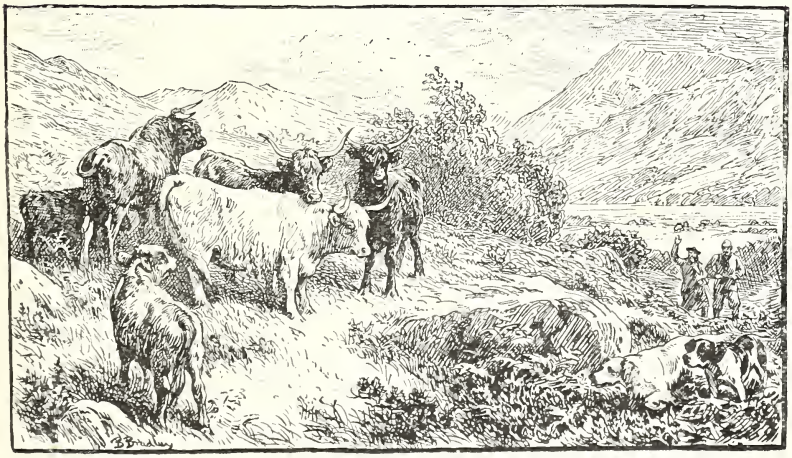
30 × 48.

No. **429**. "*The field of honour.*" J. C. DOLLMAN.

No. **433.** "*A storm on Albion's coast.*" PHIL R. MORRIS, A.

48 × 88.

No. 437. "*Man goeth forth to his toil until the evening.*" WILLIAM DICKSON.



No. 449. "*The morning of the 12th August: Loch Earn, Perthshire.*" BASIL BRADLEY.

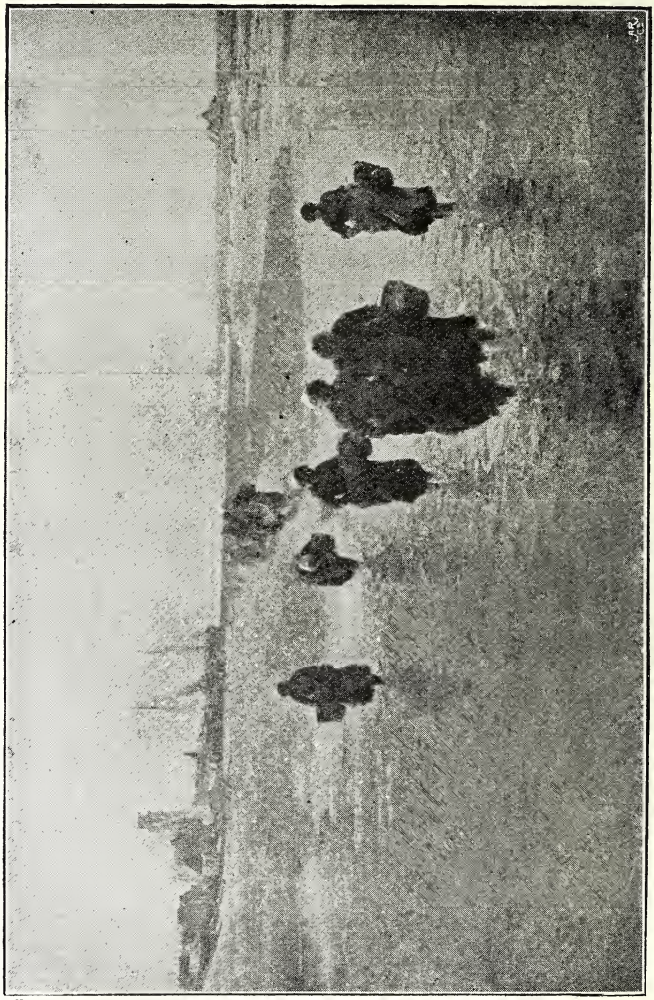
No. **453.** "*Flood.*" W. Frank Calderon. 47 × 83.

34 × 72.

No. **458.** "*Oranges and lemons.*" FRED MORGAN.

40 × 60.

No. **460.** "*A judgment of Paris.*" FRANK W. W. TOPHAM.



No. **459.** "*Crossing to the Dunes.*" HAMILTON MACULLUM.

31 × 51.

60 × 42.

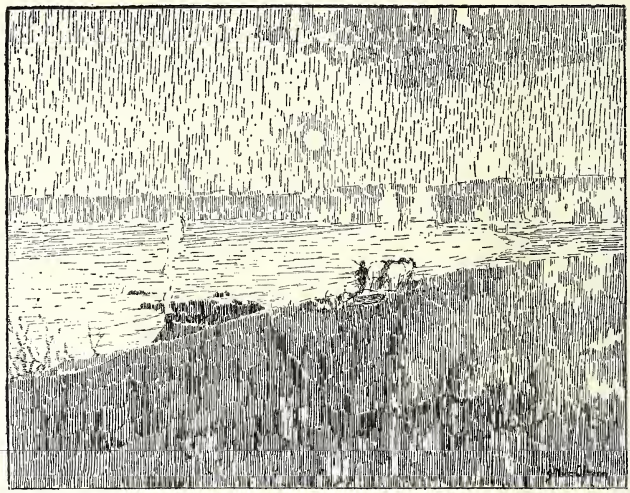
No. **464.** "*Unenvied, unmolested.*" ROBERT W. MACBETH, A.

No. 465. "*Hard pressed.*" ARTHUR LEMON. 25 × 54.

No. 471. "*Sleep.*" FRANK BRAMLEY, A. 54 × 45.

60 × 46.

No. 481. "*A sunny morning: Surrey.*" B. W. LEADER, A.



50 X 69.

No. 473. "*After heat of day.*" JULIUS OLSSON.

GALLERY VII.

30 X 25.

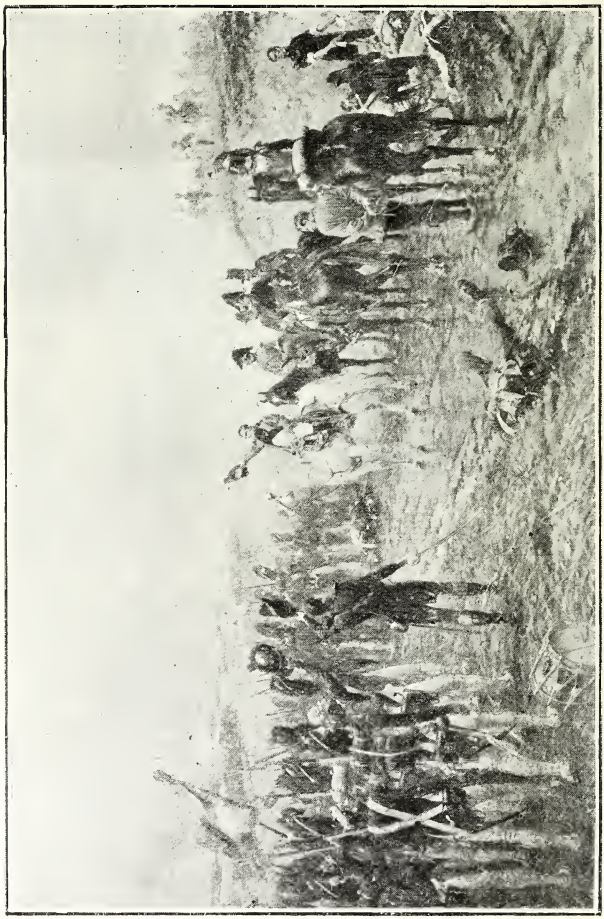
No. 486. "*The tempter.*" FANNIE MOODY.

42 × 27.

No. **490.** "*The rose queen.*" SAVAGE COOPER.

46 × 59.

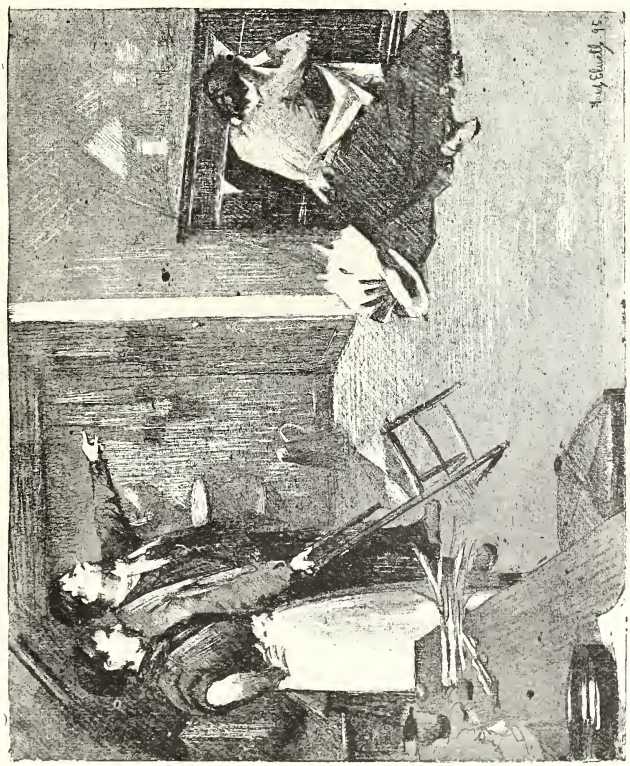
No. **491.** "*Nelson leaving Portsmouth for the 'Victory,'* 1805." FRED ROE.



No. **499.** *Napoleon's last grand attack: Waterloo.*" ERNEST CROFTS, A.

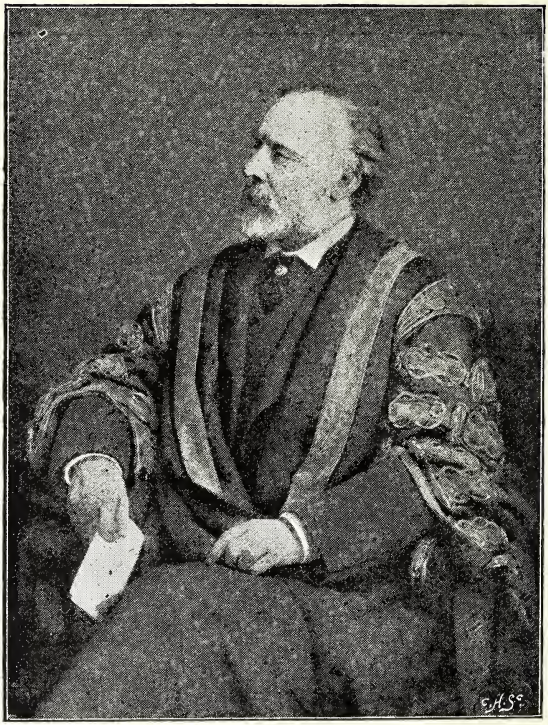
60 × 93.

(*Copyright*, 1895, *by Photographische Gesellschaft. A Photogravure will be published by the Berlin Photographic Co.*, 133, *New Bond Street, W.*)



No. 509. "*Disgraced.*" FRED ELWELL.

50 × 59.



44 × 34.

No. 511. "*Sir Andrew Clark, Bart.*" RUDOLF LEHMANN.

56 × 34.

No. **523.** "*Winifred, daughter of Sir Thomas G. Glen-Coats, Bart.*" BLANCHE JENKINS.

48 × 69.

No. **524.** "*The Bayswater 'bus.*" GEORGE W. JOY.

52 × 40.

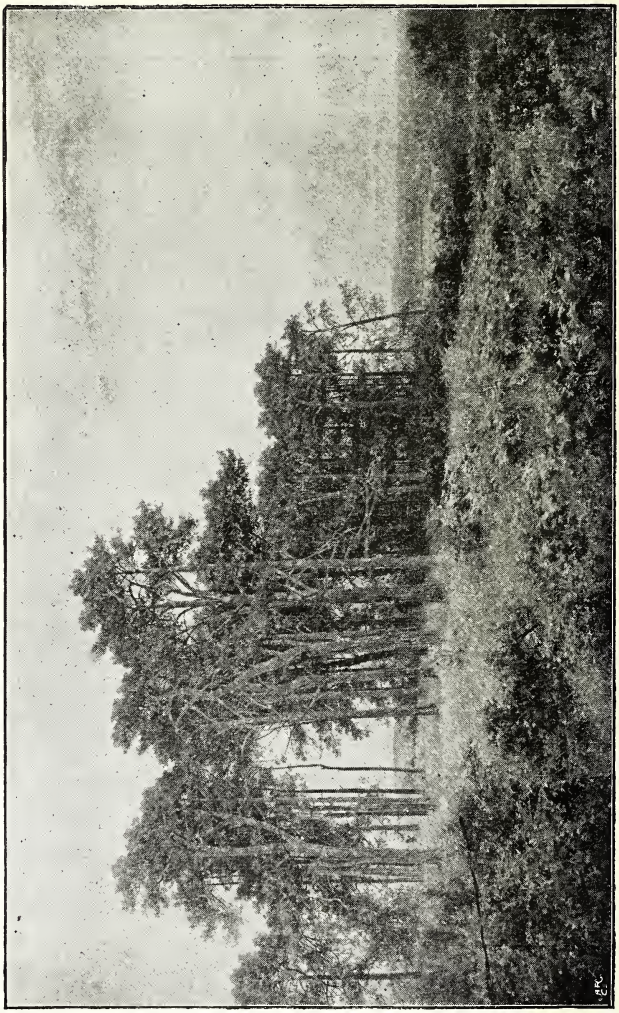
No. **532.** "*Chicks.*" FREDERIC YATES.

35 × 59.

No. **536.** "*Conway Bay and Penmaenmawr, from the sandhills near Llandudno.*" MARMADUKE A. LANGDALE.

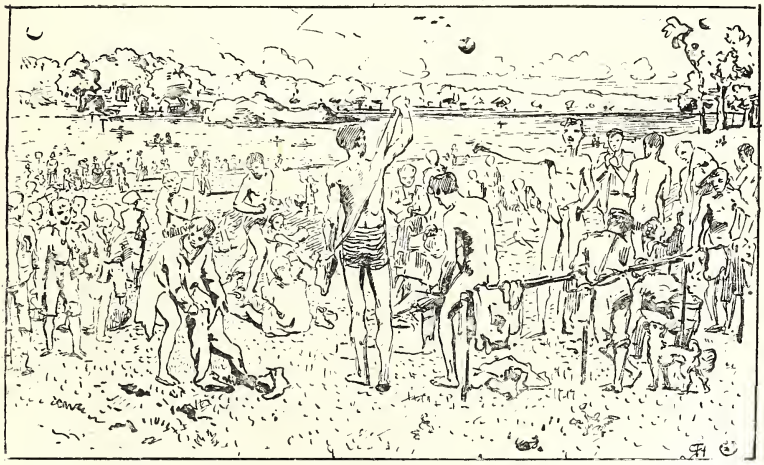
90 × 60.

No. **533.** "*Soul's struggle with sin.*" SIGISMUND GOETZE.



No. 534. "*Evening glow.*" B. W. LEADER. 50 × 84.

(By permission of Messrs. Thomas Agnew & Sons, Old Bond St., W., the owners of the copyright.)



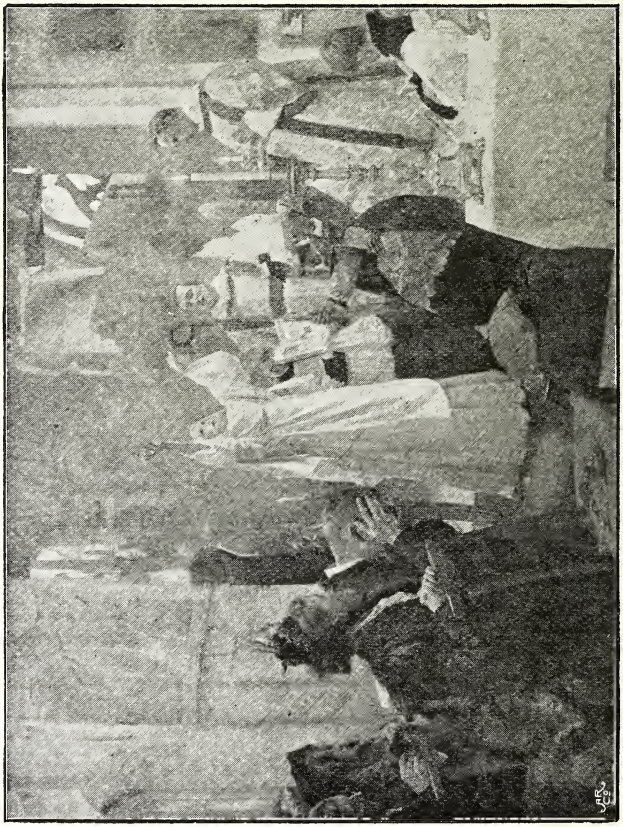
48 × 66.

No. **541.** "*The Serpentine: 8 p.m.*" HORACE VAN RUITH.

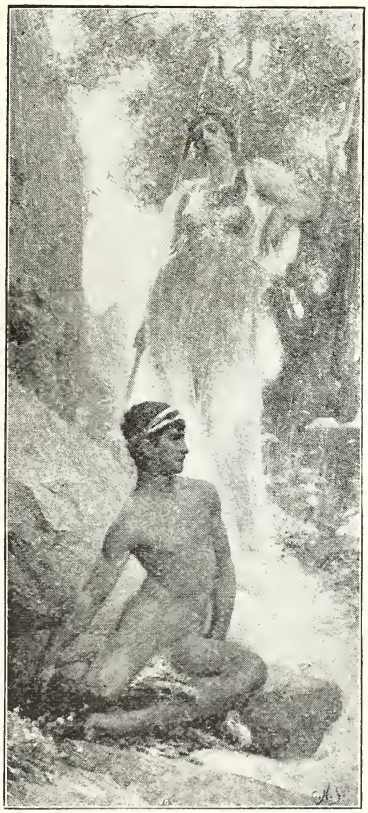
28 × 36.

No. **551.** "*The 'Windward' leaving Greenhithe with the Jackson-Harmsworth Arctic Expedition.*" CHARLIE W. WYLLIE.

GALLERY VIII.

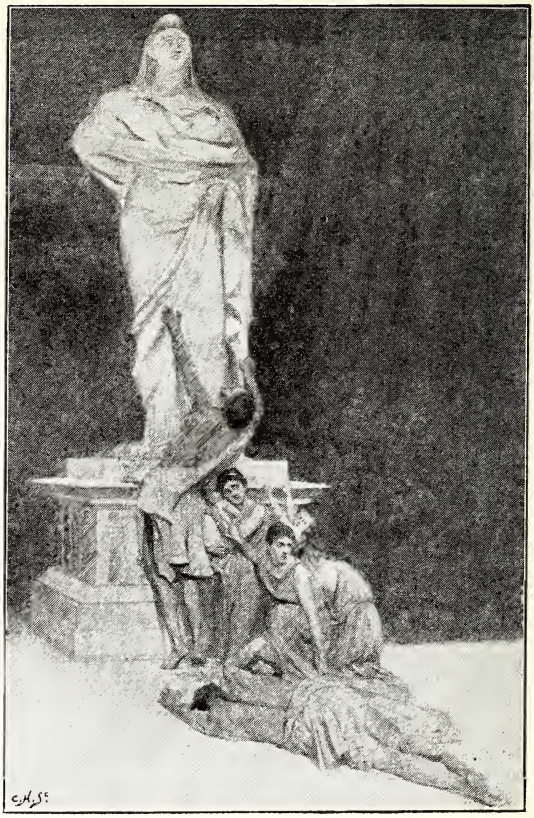


No. **556.** "*Suscipe me, Domine!*" JOHN H. F. BACON. 63 × 84.



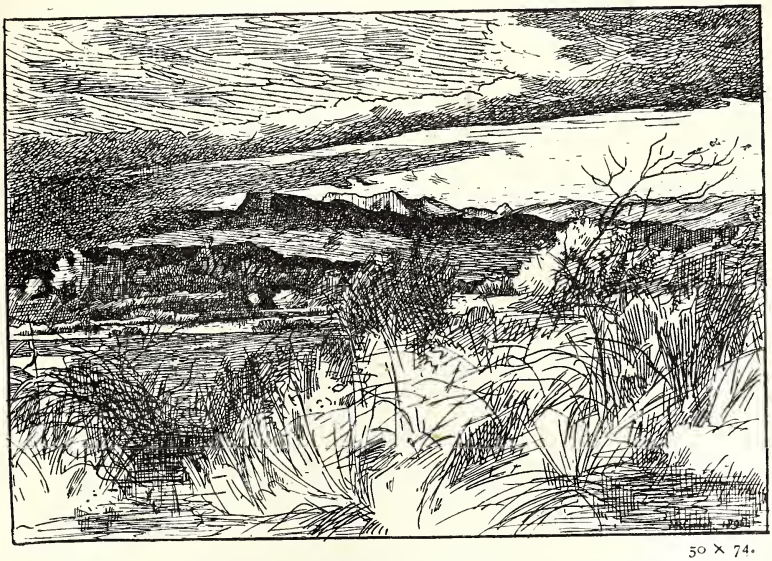
78 × 34.

No. **562.** "*The youth of Ulysses.*" HERBERT J. DRAPER.



09 × 44.

No. **580.** "*Sanctuary.*" HUGH G. RIVIERE.

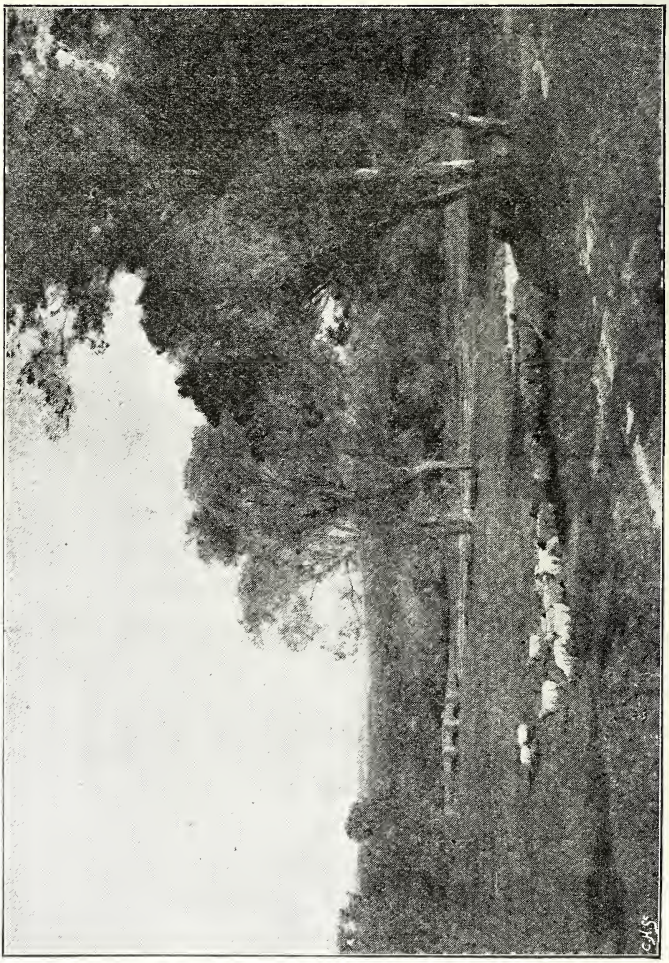


50 × 74.

No. **563.** "*Mountain, field, and flood.*" M. RIDLEY CORBET.

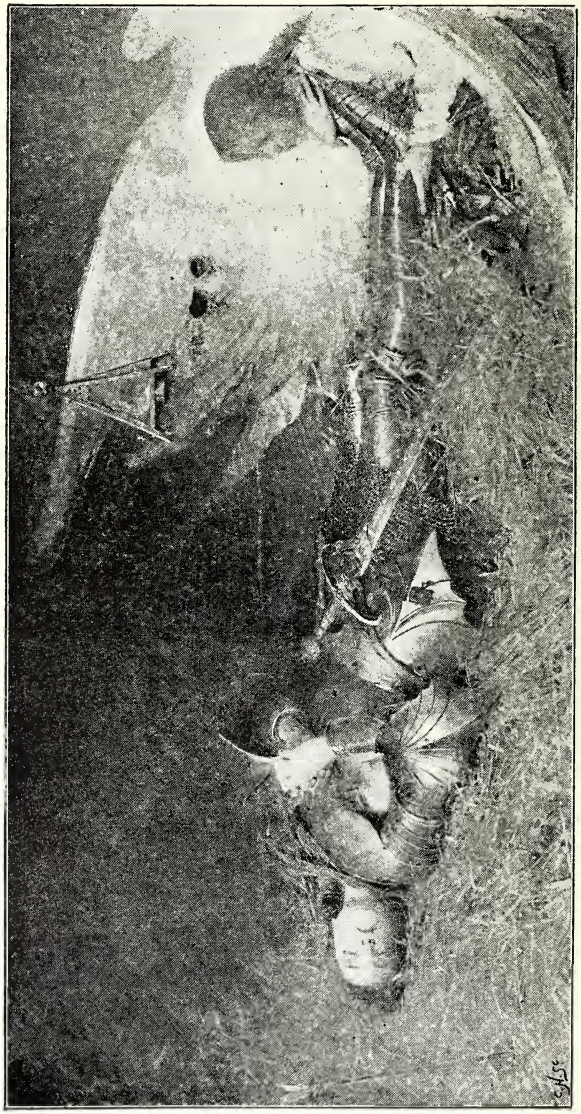
48 × 72.

No. **593.** "*After the gale: taking to the boats.*" THOMAS SOMERSCALES.



No. 575. "*Midland meadows.*" ALFRED EAST. 50 × 72.

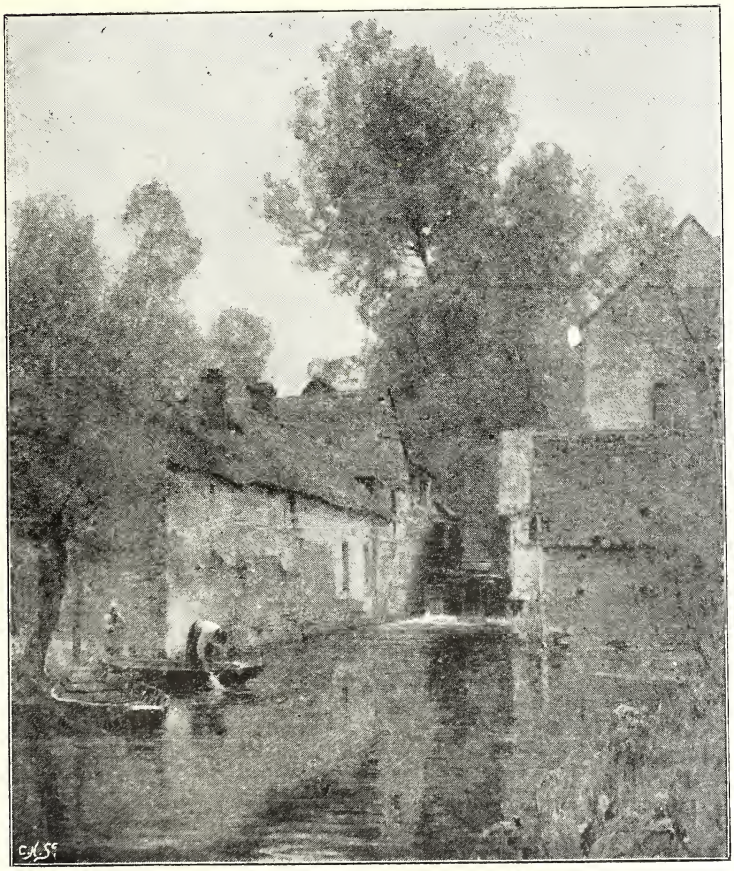
No. 589. "*The death of Albine.*"—Zola. HON. JOHN COLLIER. 52 × 74.



No. **594.** "*Joan of Arc.*" GEORGE W. JOY. 42 × 81.

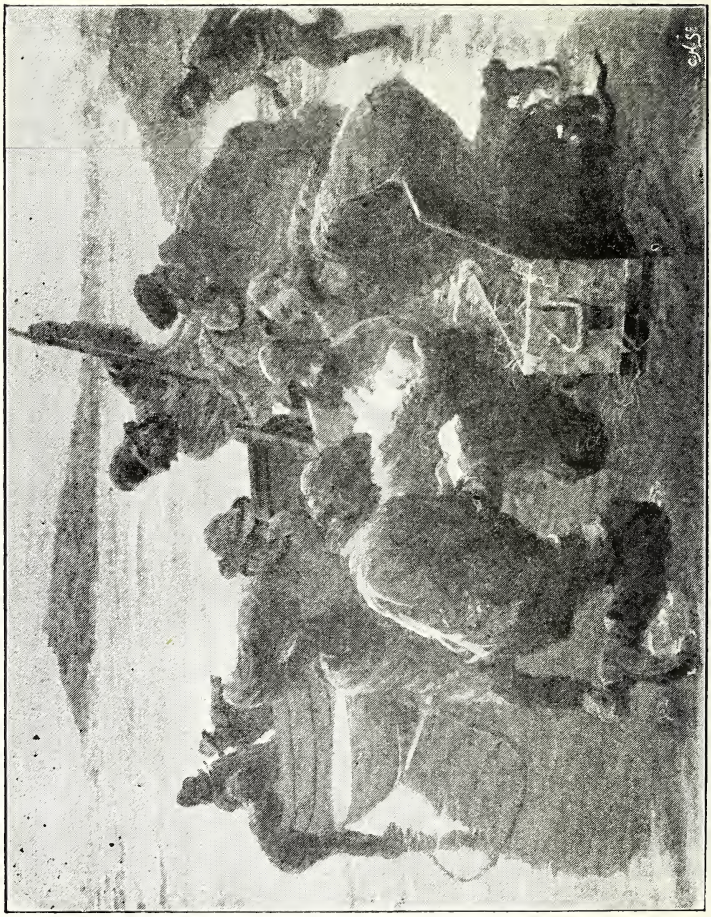
"Joan of Arc—a light of ancient France."—*Tennyson's "Dream of Fair Women."*

"Elle couchait comme les autres, à la paillade; mais toute vêtue, et renfermée dans ses habits d'homme."—*Wallon.*

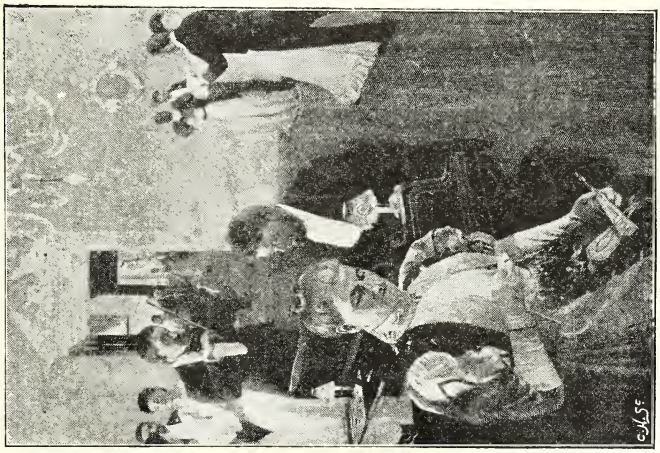


43 × 38.

No. 595. "*The watermill.*" Ernest A. Waterlow, A.

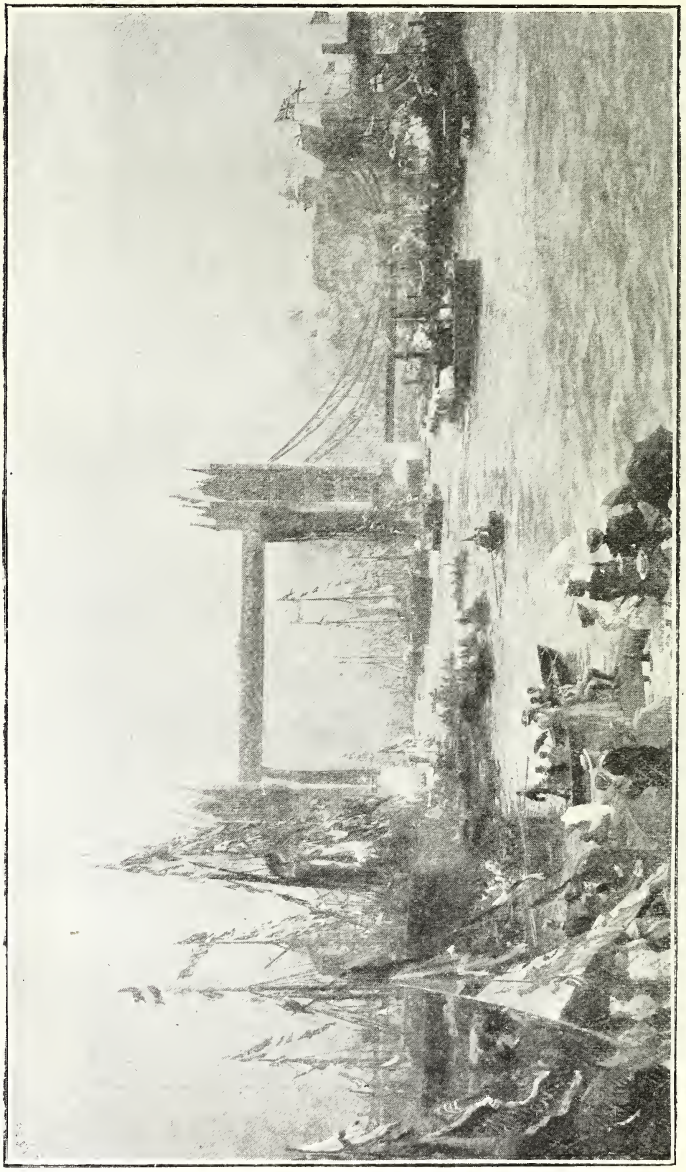


No. 609. "*Cast up by the sea.*" WILLIAM H. Y. TITCOMB. 58 × 74.



No. **616.** *"The Last Dance."* 53 × 35. NORMAN GARSTIN.

No. **604.** *"An Offering."* 36 × 22. WILLIAM M. SPITTLE.



No. **611.** "*The opening of the Tower Bridge.*" W. L. WYLLIE, A. 48 × 84.

"Obedient to the Prince's touch, the ponderous bascules, like the arms of a giant awaking, reared themselves into the air, and the craft adorned with flags innumerable crowded through in a long triumphal procession, while the roaring of hoarse-throated sirens, the clang of bells, and boom of cannon, proclaimed the great Tower Bridge open."

No. 621. "*Apollo and Daphne.*" HENRIETTA RAE. 6 ft. 6 in. × 10 ft.

GALLERY IX.

20 × 24.

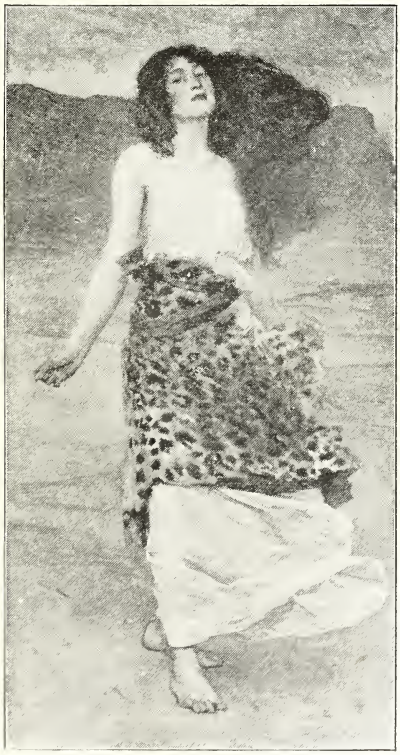
No. **631.** "*Portraits.*" WALTER OSBORNE.

44 × 27.

No. **661.** "*Isabella and the pot of Basil.*" H. HARRIS BROWN.

18 X 25.

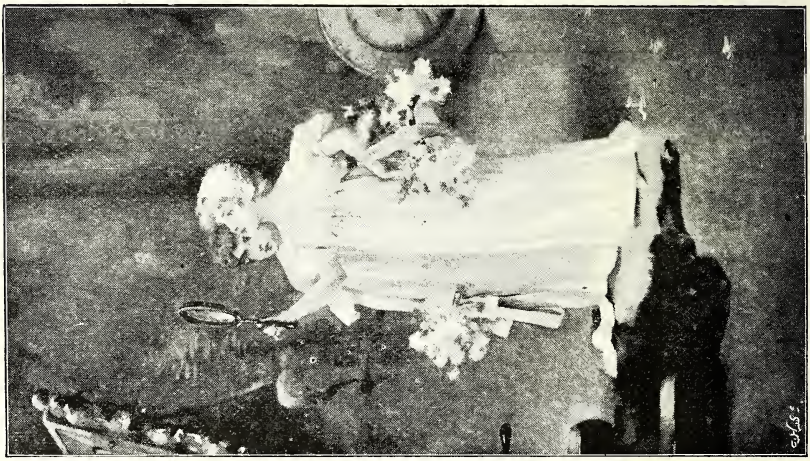
No. 689. "*Rue du Chapeau Rouge, Avignon.*" CHARLES J. WATSON.



52 X 25.

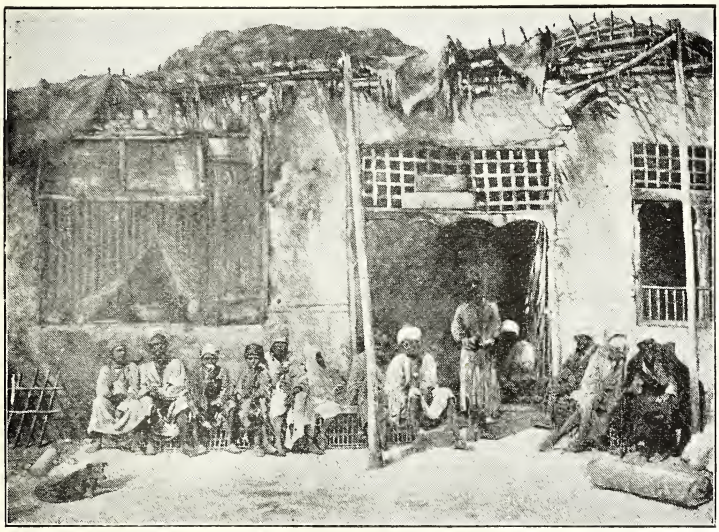
No. 691. RALPH PEACOCK.

"A rose, a lily, a dove, a serpent,
A little honey, and a handful of clay."



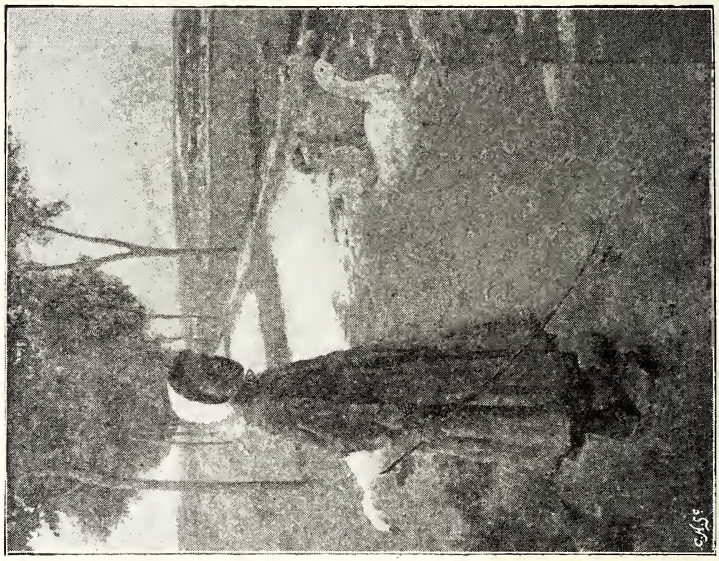
No. **707.** *"Critics."* MAUDE GOODMAN. 30 × 17.

No. **702.** *"An old-fashioned girl."* ETHEL C. PORTER. 20 × 11.



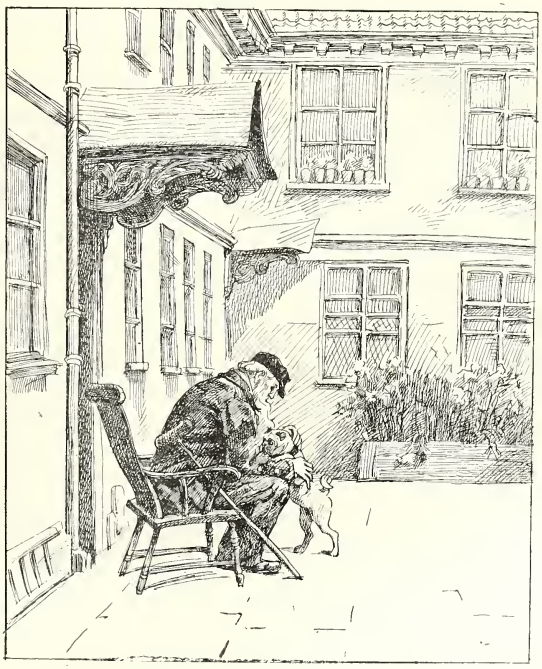
No. 722. "*An Arab café, Cairo.*" M. MURRAY COOKESLEY. 36 × 54.

No. 740. "*A skirmish.*" HENRIETTE RONNER. 23 × 18.



No. **746.** "*The little goose-girl.*" W. H. BARTLETT. 23 × 17.

No. **733.** "*Portrait of my daughter.*" TOM MOSTYN. 36 × 28.



30 × 21.

No. **747.** "*The Mourners: Sailors' Home, Bristol.*" EYRE CROWE, A.

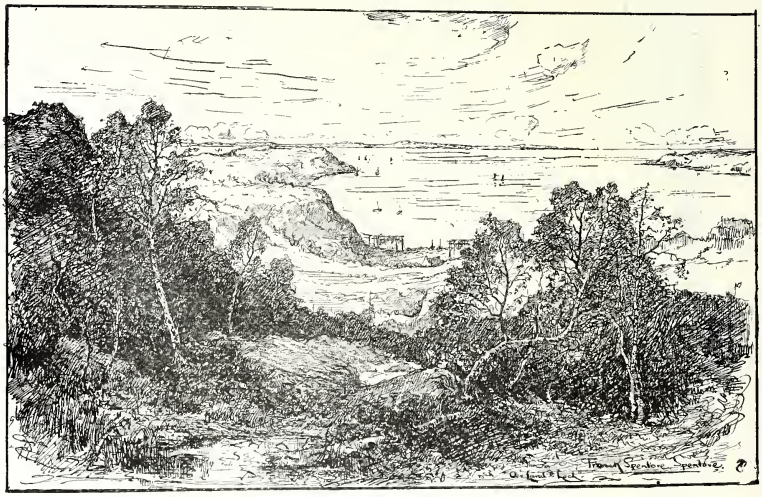
19 × 124.

No. **754.** "*Gravel-dredgers.*" ARTHUR BURRINGTON.

GALLERY X.

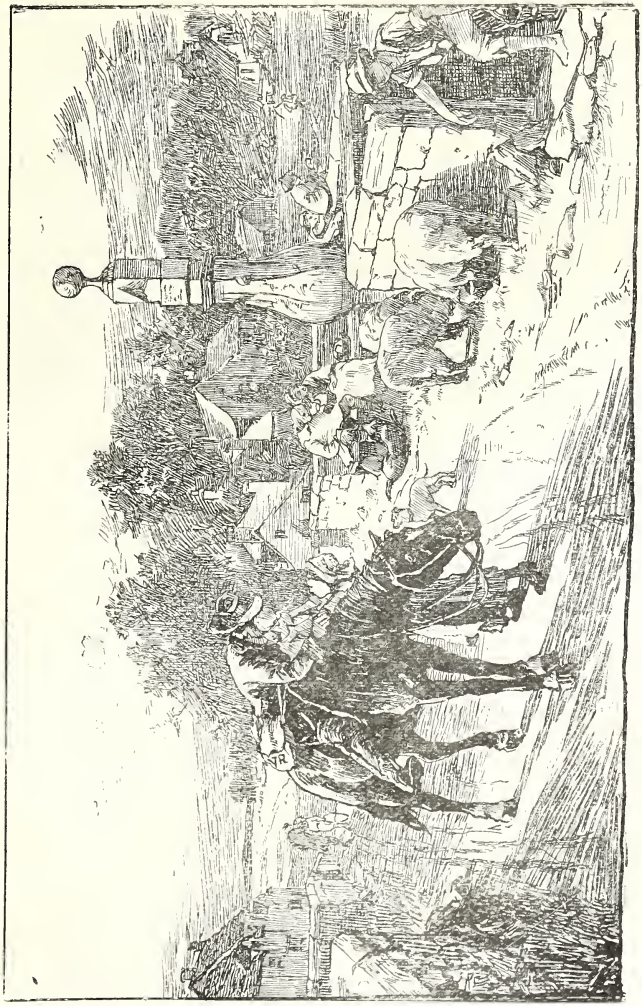
31 × 43.

[No. 760. "*Dreamland.*" ARTHUR HUGHES.]



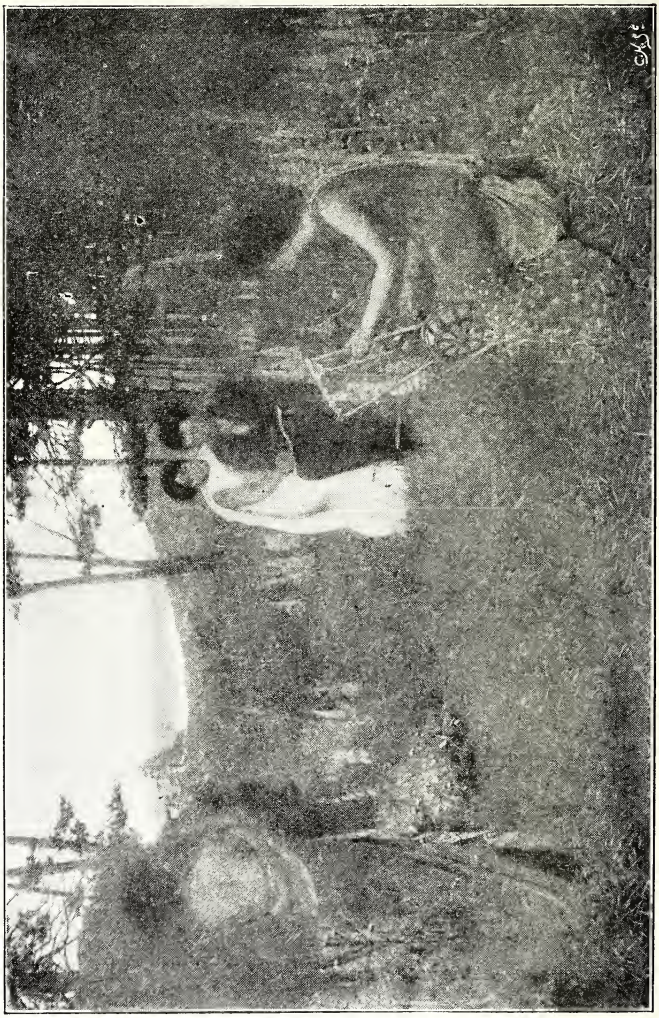
59 × 90.

[No. 763. "*O'er land and loch.*" FRANK SPENLOVE-SPENLOVE.]



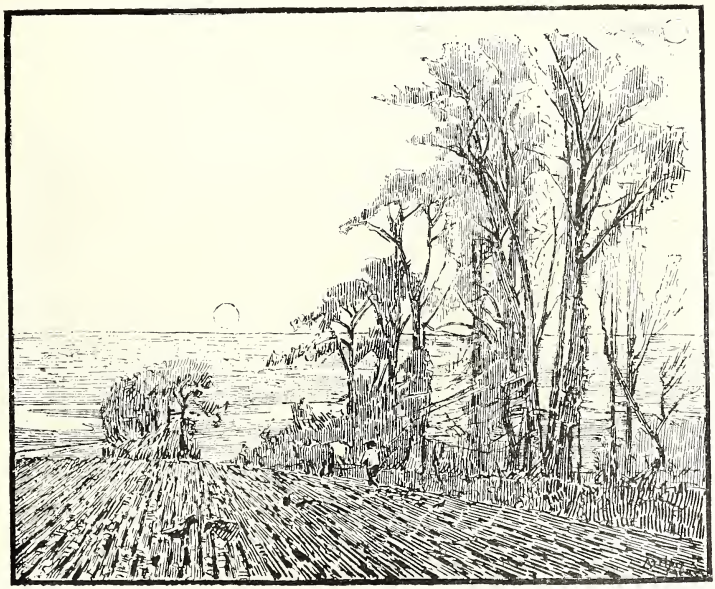
No. 764. "*Across the Bridge of Time.*" G. HILLYARD SWINSTEAD. 49 × 76.

"Life appeareth for a little time, and then vanisheth away."



No. 768. "*Poetic inspiration.*" ARTHUR H. BUCKLAND.

8 ft. 7 in. × 11 ft.



45 × 60.

No. **766.** "*The end of the day.*" ARTHUR MEADE.

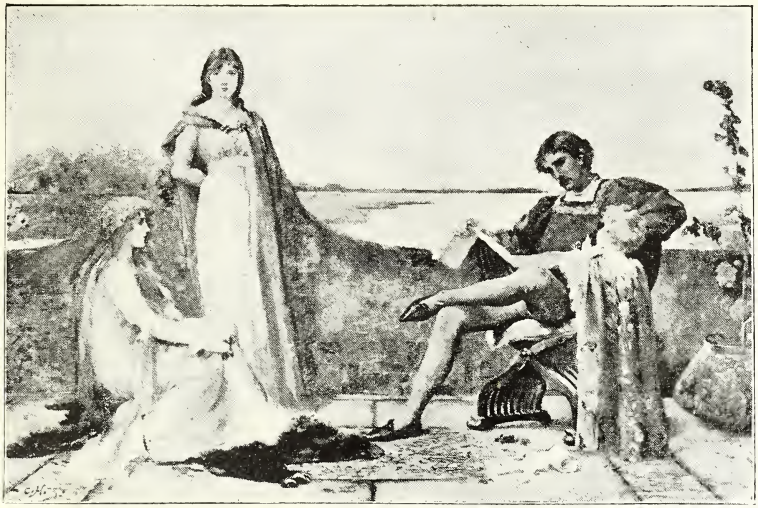
52 × 72.

No. **776.** "*An offer of marriage.*" W. DENDY SADLER.

"A son's a son till he gets him a wife;
But a daughter's a daughter all the days of her life."

72 × 54.

No. **770.** "*Echo and Narcissus.*" SOLOMON J. SOLOMON.



24 × 36.

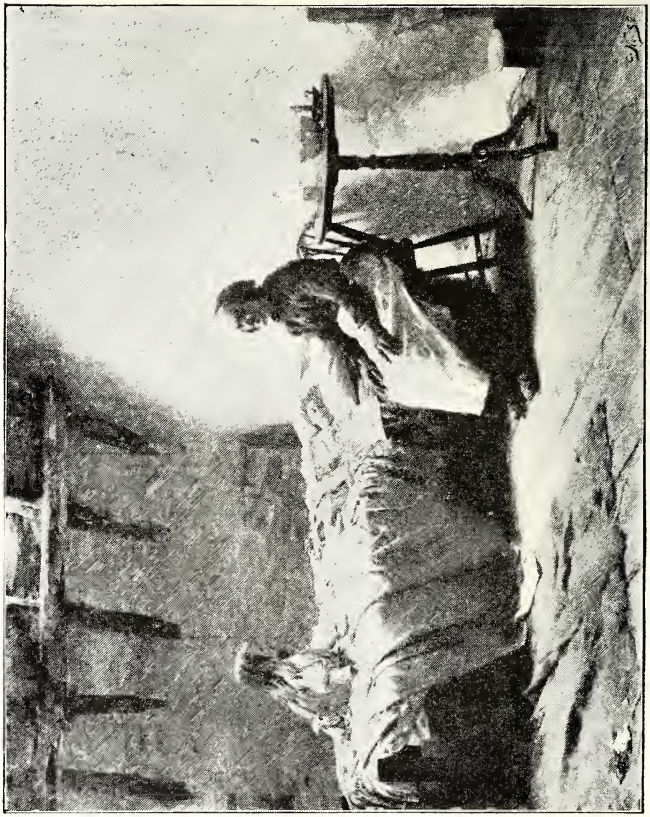
No. **789.** "*A poem.*" MAUDE GOODMAN.

(By permission of Messrs. Hildesheimer and Co., Ltd., of London and Manchester, owners of the Copyright.)

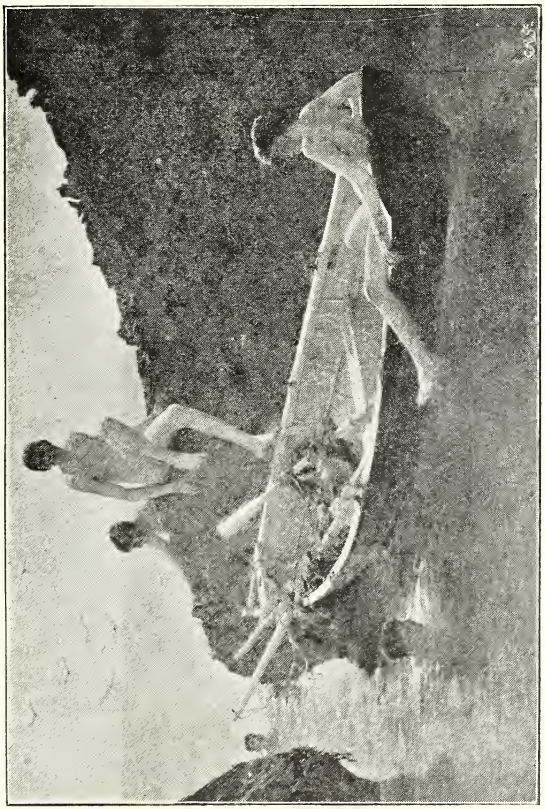
38 × 27.

No. **792.** "*The Ferry.*" FRED MORGAN.

(By permission of Messrs. Hildesheimer and Co., who are preparing an engraving.)



No. 798. "*Motherless.*" WALTER LANGLEY. 48 × 60.



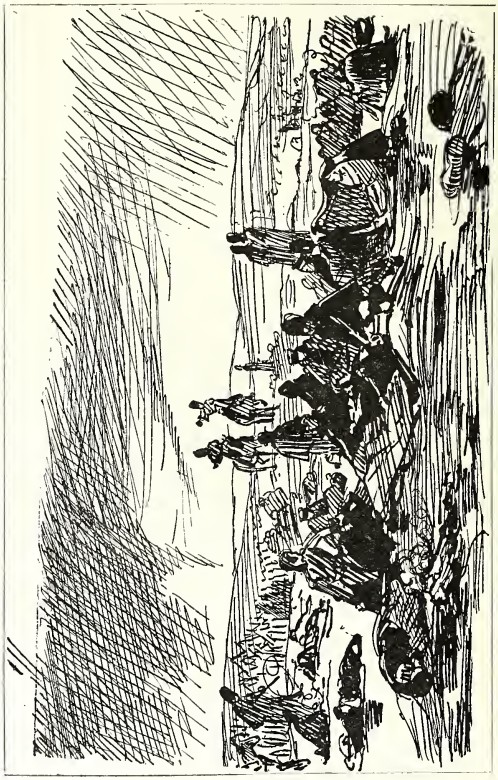
No. **812.** "*The swimmers' pool.*" HENRY S. TUKE. 48 × 72.

32 × 24.

No. **804.** "*Firefly.*" ELIZABETH FORBES.

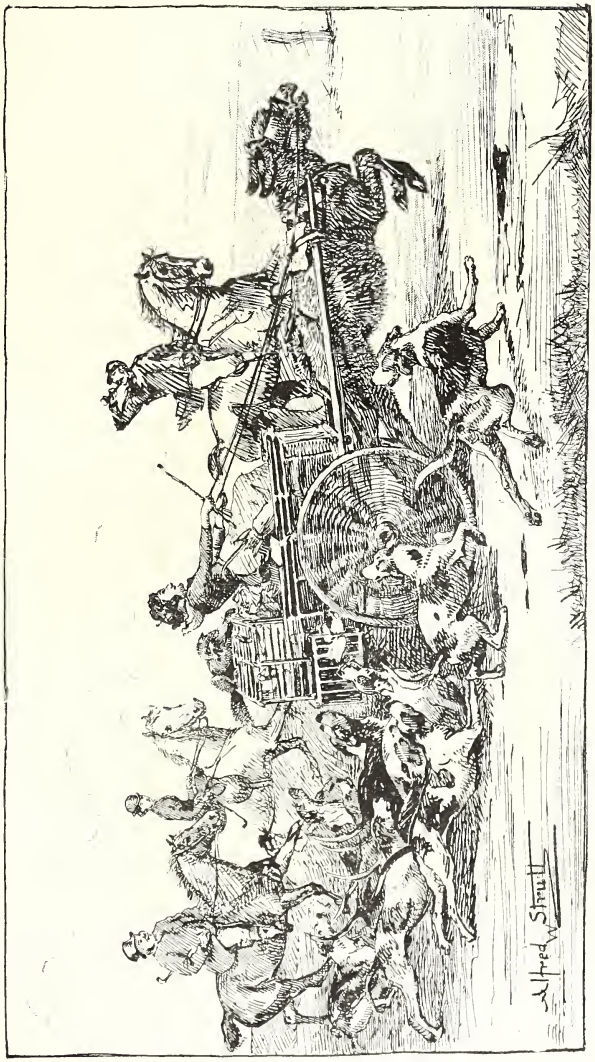
No. **814.** "*In* 1816." E. Blair Leighton.

GALLERY XI.



No. **853.** "*Dawn at Waterloo.*" LADY BUTLER. 57 × 78.

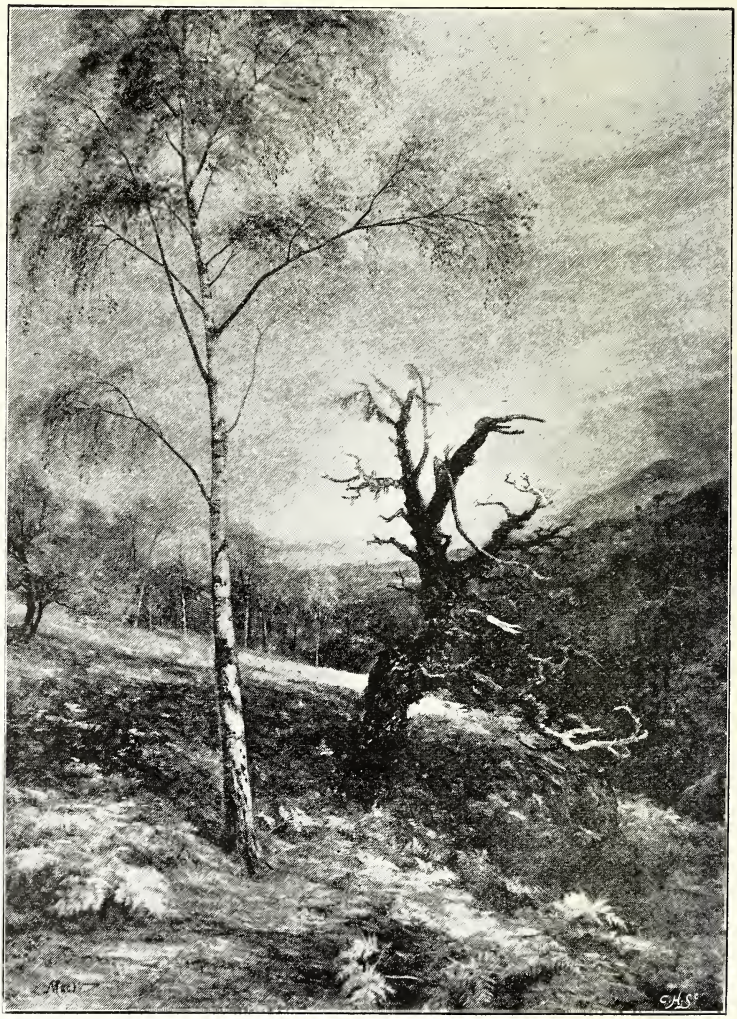
"The 'Reveille' in the bivouac of the Scots Greys on the morning of the battle."



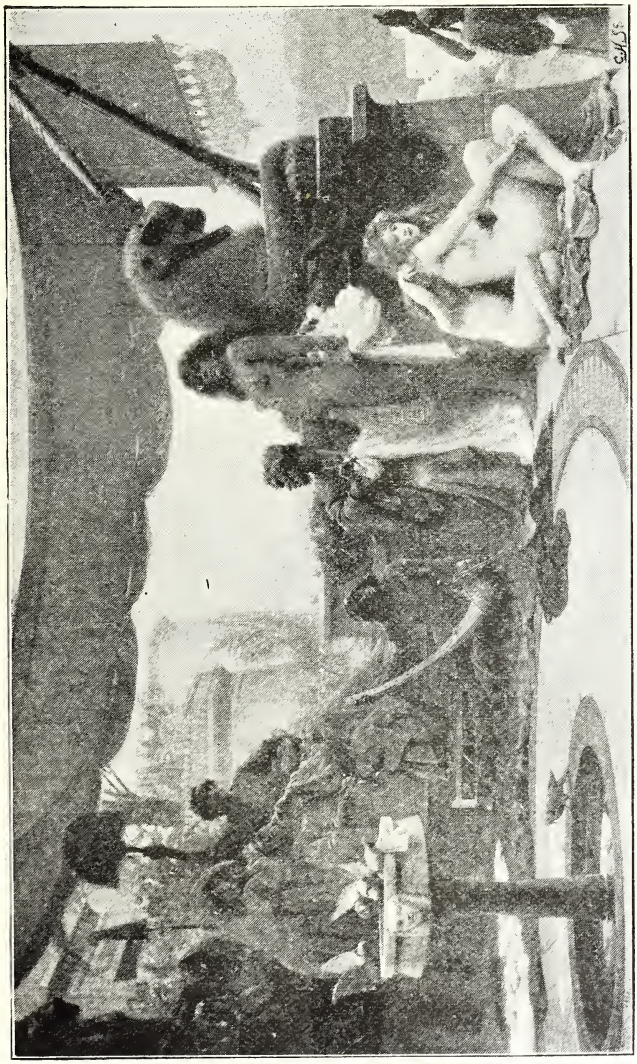
40 × 70.

No. 821. "*The run of the Season.*" ALFRED W. STRUTT.

By permission of Messrs. Arthur Tooth & Sons, 5 and 6, Haymarket, W., the owners of the copyright, by whom a photo-engraving will be published.)



No. **833.** "*Beauty and the beast.*" J. MacWhirter, R.A. 52 × 37.



72 × 120.

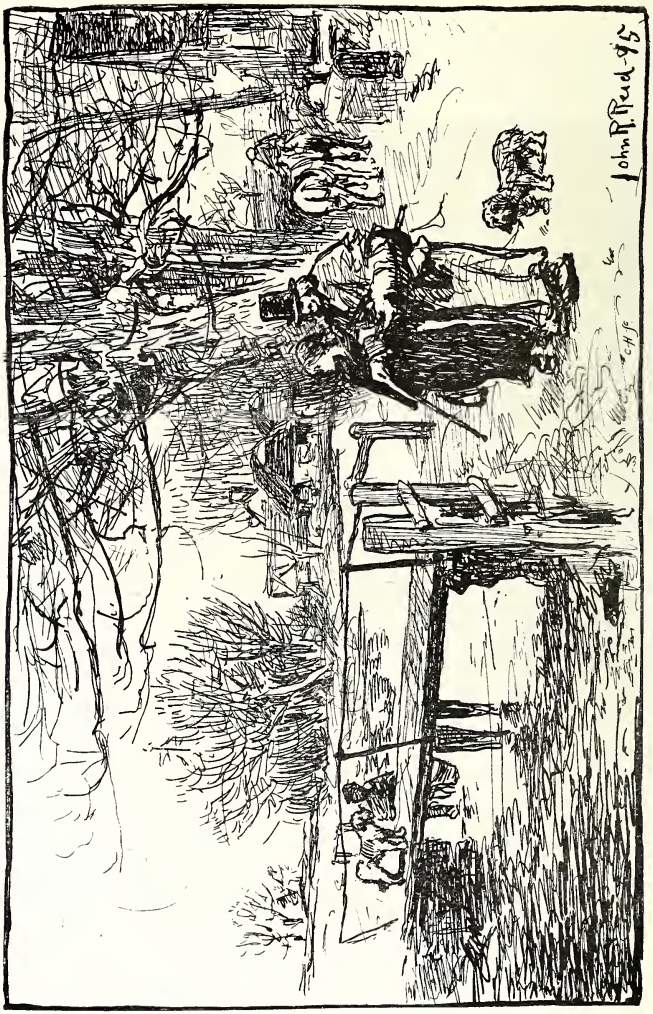
No. **834.** "*Boudage.*" ERNEST NORMAND.

No. 835. "*Disputed rights: a settlement.*" CHARLES STUART.

52 × 88.

63 × 48.

No. **844.** "*Vanity Fair.*" S. MELTON FISHER.

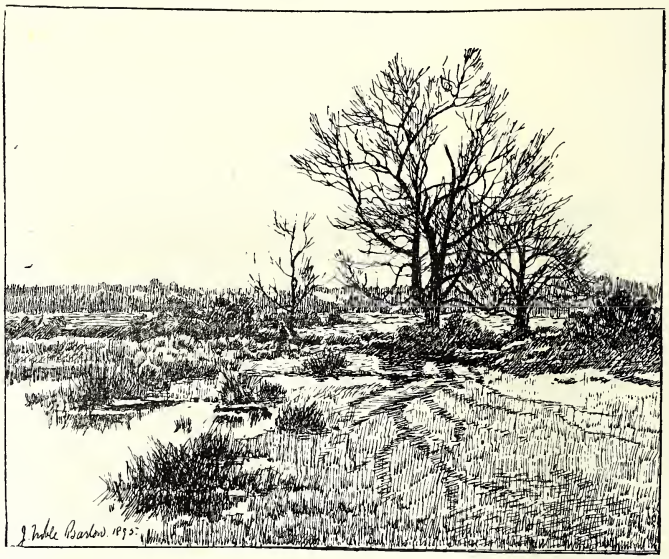


41 × 74.

No. 852. "*The Blind Fiddler.*" JOHN R. REID.

No. **875.** "*Ordered to the front*: 1815." SAMUEL E. WALLER. 42 × 66.

(*By permission of Mr. F. P. Mendoza, St. James' Gallery, King St., St. James', by whom an engraving will shortly be published.*)



50 × 60.

No. **886.** "*Winter sunlight.*" J. NOBLE BARLOW.

38 × 50.

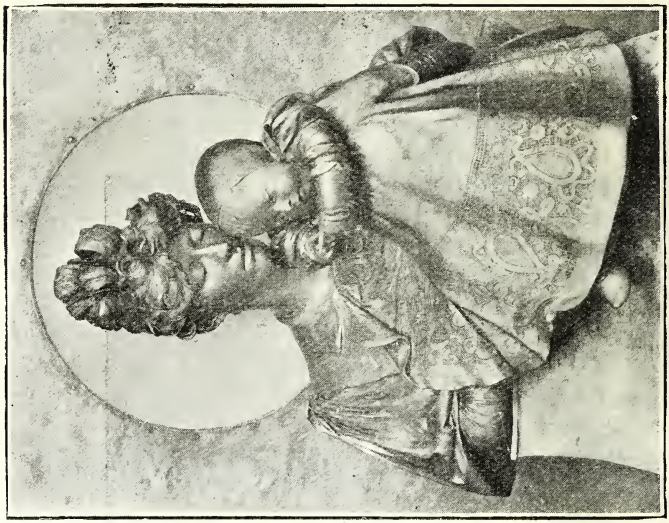
No. **887.** "*Toddy at the 'Cheshire Cheese.'*" W. DENDY SADLER.

SCULPTURE.

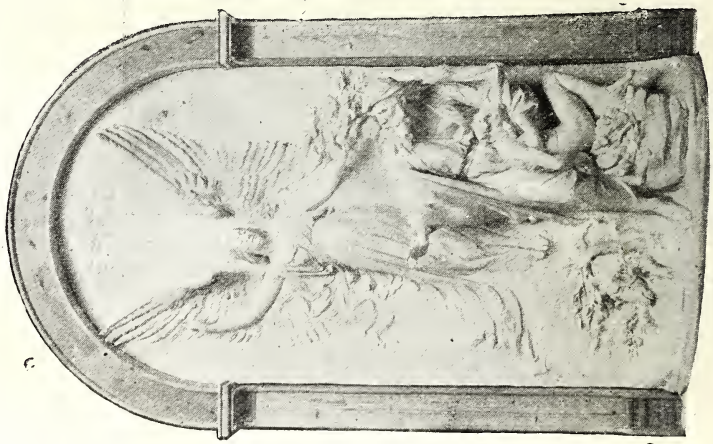
No. 1701. "*The joy of life*"—statue. HAMO THORNYCROFT, R.A.

No. **1612.** "*Hypnus bestowing sleep upon the earth*"—group.
HENRY C. FEHR.

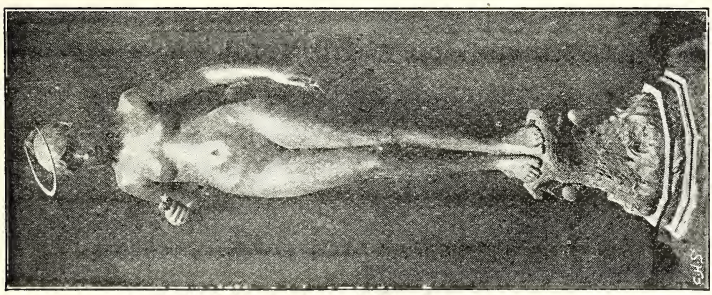
No. **1630.** "*H.R.H. The Princess of Wales*"—bust, marble.
COUNTESS FEODORA GLEICHEN.



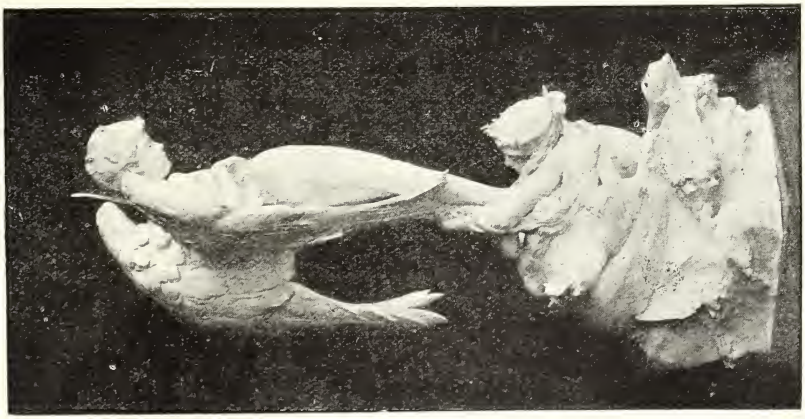
No. **1644.** "*Mother and Child*"—group, bronze.
GEORGE J. FRAMPTON, A.



No. **1627.** "*Faith*"—relief.
ALFRED DRURY.

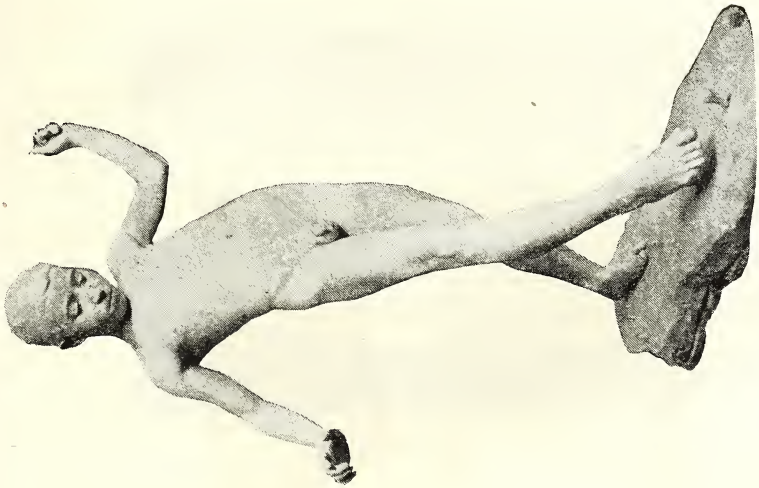


No. 1698. "*Destiny*"—statue.
A. C. Lucchesi.



No. 1638. "*Love and the mermaid*"—group.
Charles J. Allen.

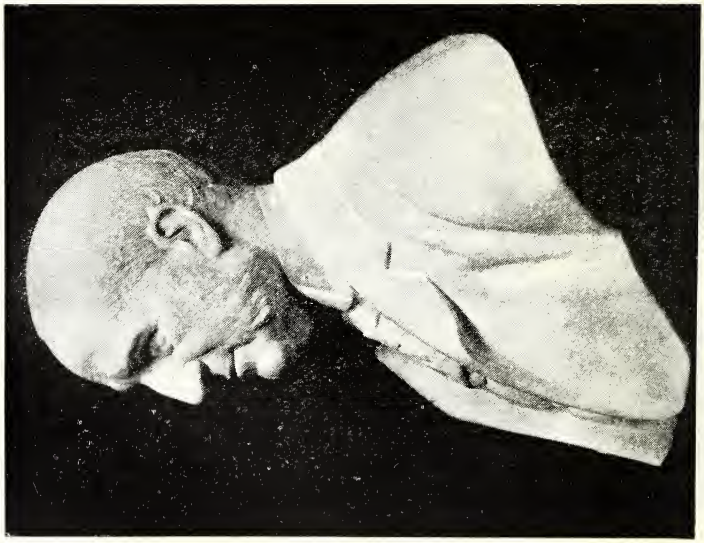
No. **1621**. "*Miss Maple*"—bust, marble. THOMAS BROCK, R.A.

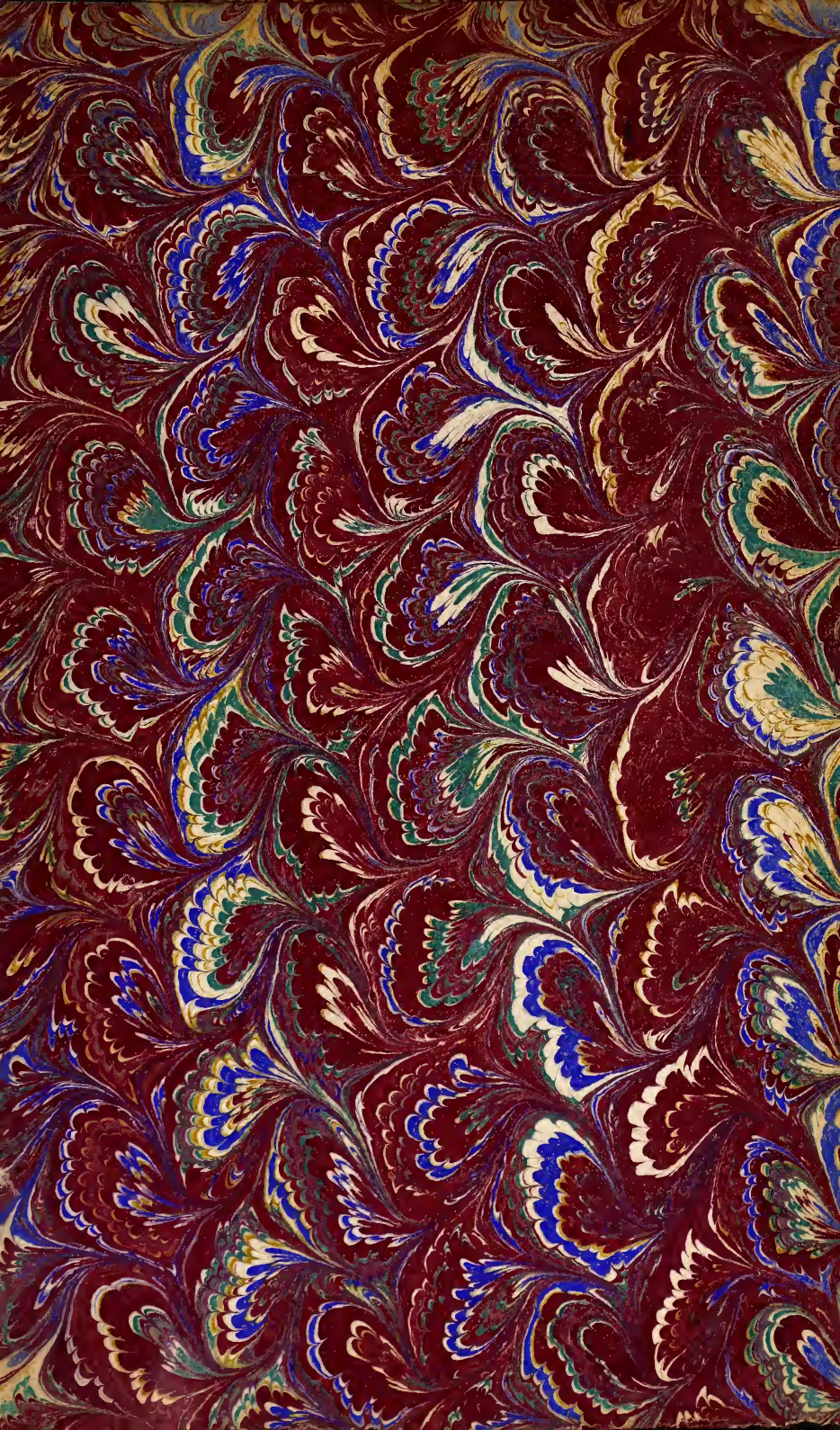


No. **1711.** "*A Boy at Play*"—statue.
W. Goscombe John.

No. **1697.** "*Mother and child*"—group.
Paul R. Montford.

No. 1688. "*An unwilling model*"—statuette.
EMMELINE HALSE.



No. 1628. "*The Hon. Chauncey Depew*"—bust, marble.
ALBERT BRUCE JOY.

GETTY CENTER LIBRARY
3 3125 00625 4896